

SONG HITS

CDC
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JANUARY

MAGAZINE

A Charlton
Publication

WORDS
TO THE TOP
HIT SONGS
OF THIS
MONTH!

POP:

SUSPICIOUS MIND
SUGAR ON SUNDAY

CARRY ME BACK
JEAN

THE WEIGHT
DON'T FORGET TO REMEMBER

SOMETHING IN THE AIR
CAN YOU DANCE TO IT

SOUL:

WORLD PT. 1
WE CAN'T SIT DOWN

SAN FRANCISCO IS A LONELY TOWN
HIGHER AND HIGHER

YOU GOT YOURS
LOVE OF THE COMMON PEOPLE

BY THE TIME I GET
TO PHOENIX

COUNTRY:

HOMECOMING
STEPCHILD

THE WAYS TO LOVE A MAN
BETTER HOMES AND GARDENS

THESE LONELY HANDS OF MINE
THREE • I WILL ALWAYS

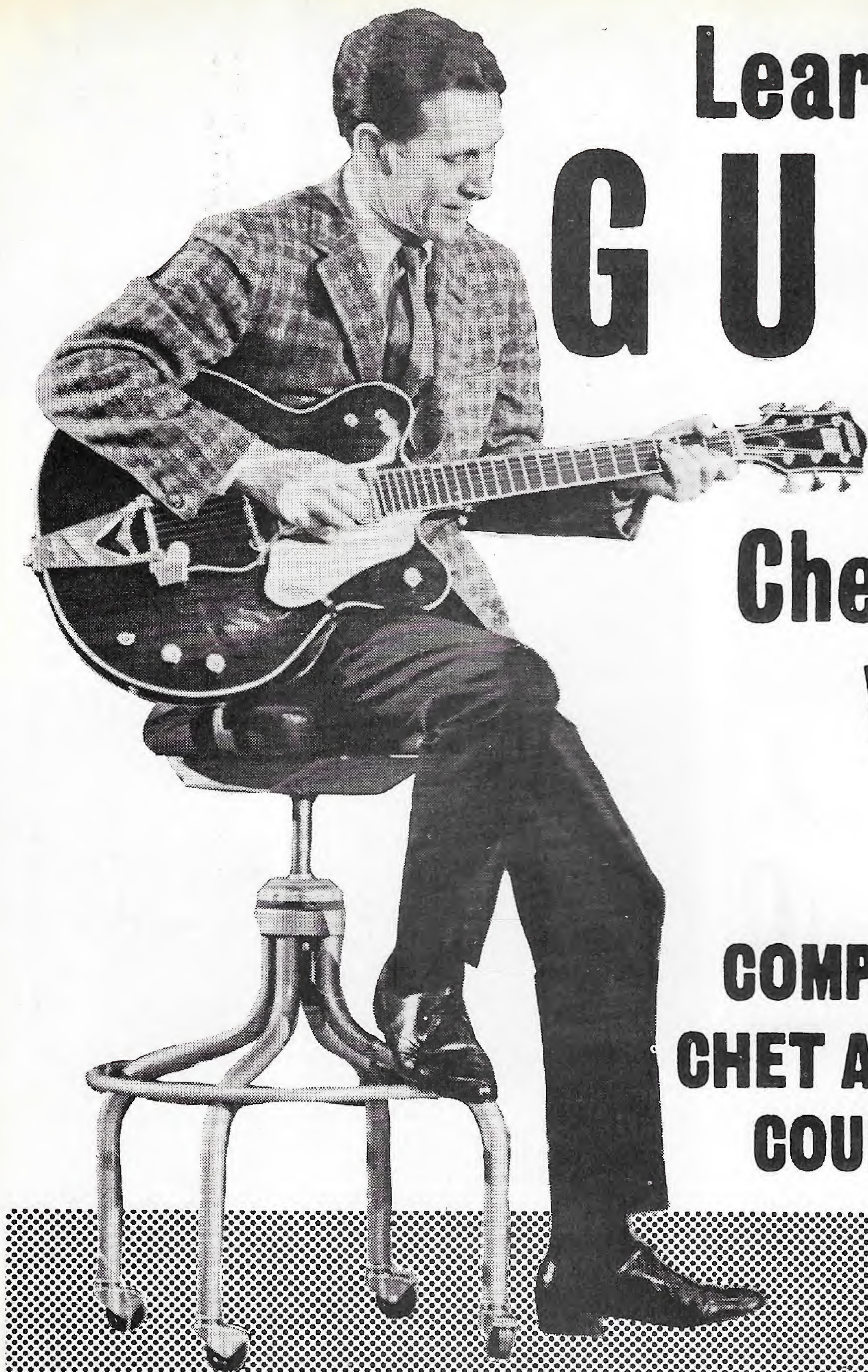
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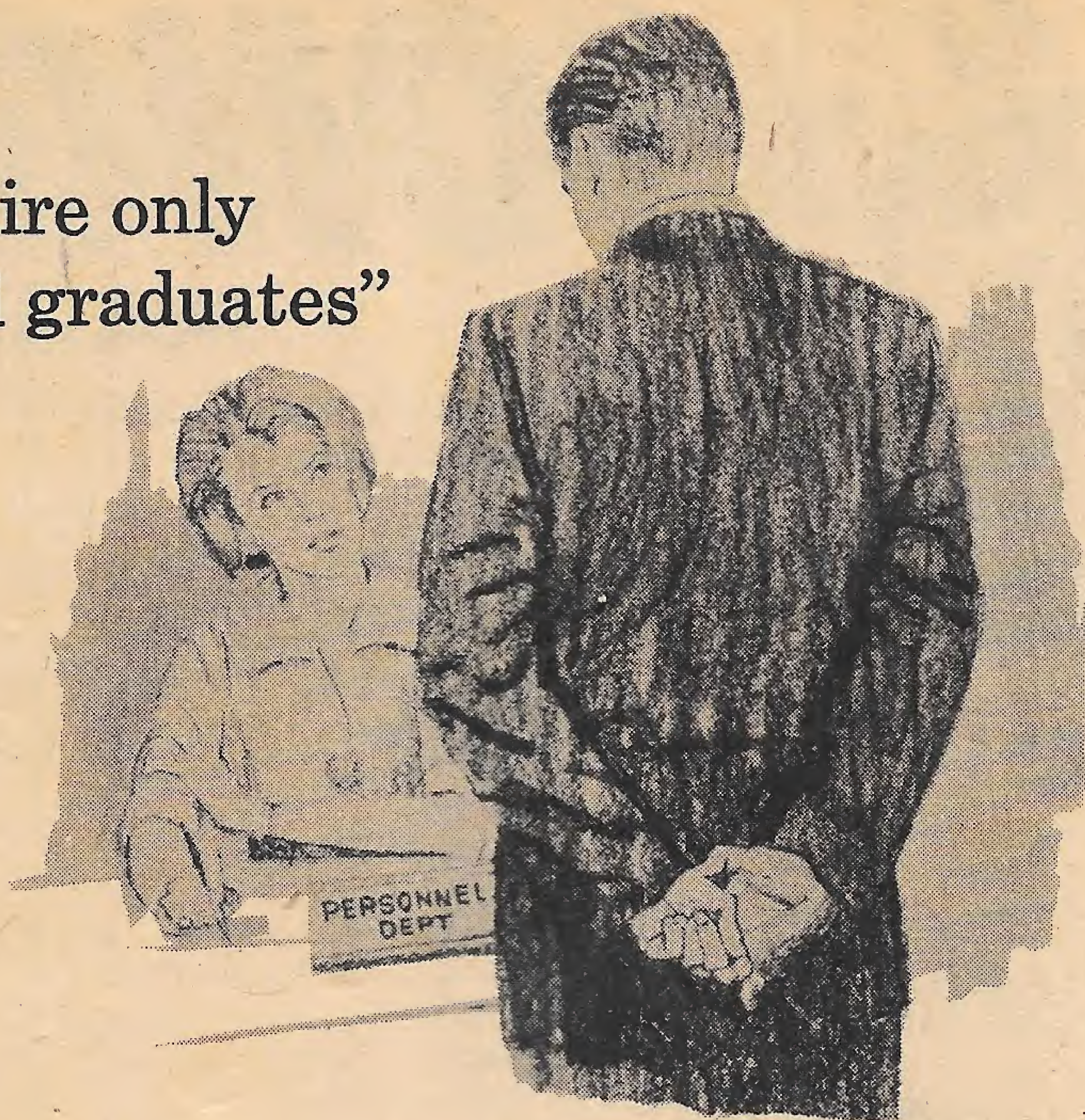
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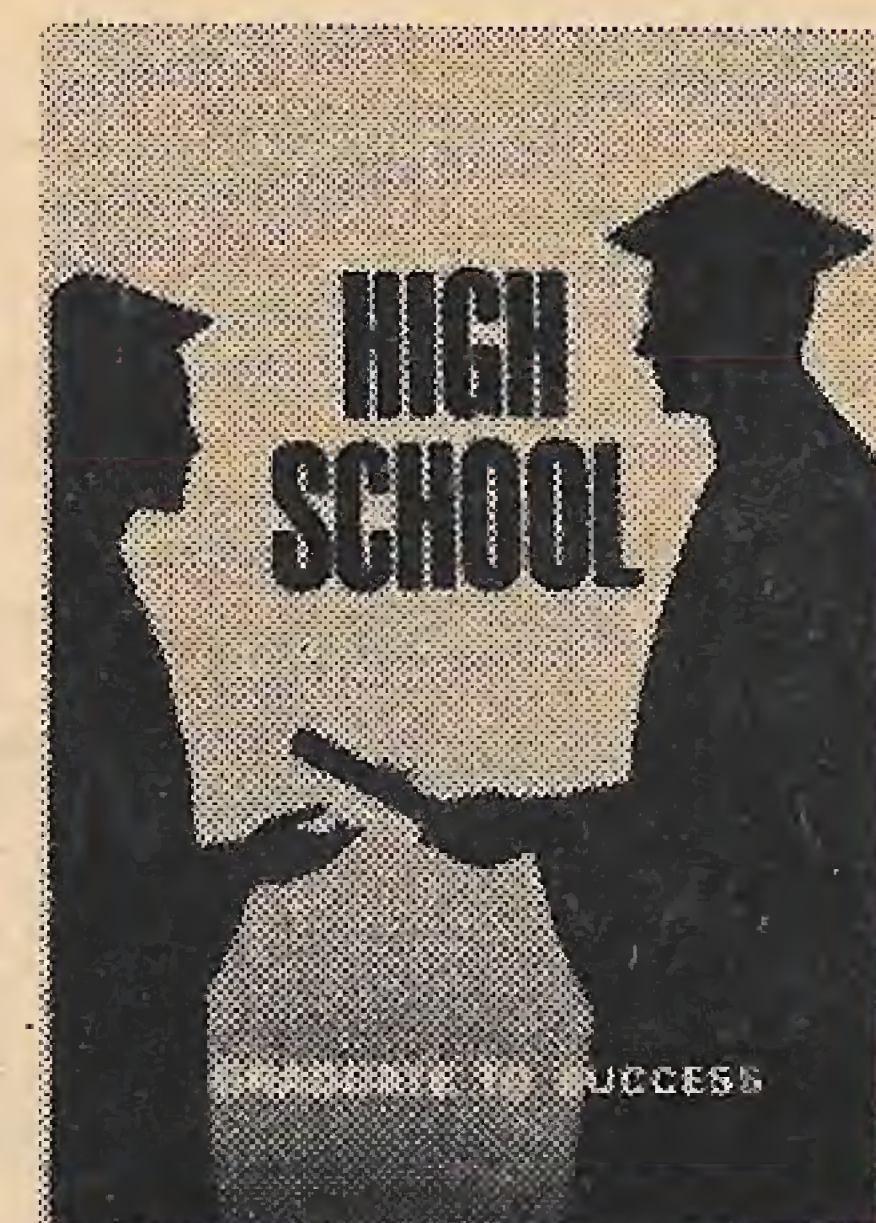
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●JEAN (From 'The Prime of Miss Jean Brodie')

(As recorded by Oliver/Crellie)
ROD MCKUEN

Jean, Jean roses are red
All the leaves have gone green
And the clouds are so low
You can touch them and so come out to
the meadow Jean.

Jean, Jean you're young and alive
Come out of your half-dreamed dream
And run if you will to the top of the hill
Open your arms Bonnie Jean.

Till the sheep in the valley come home
my way
Till the stars fall around me and find me
alone
When the sun comes a-singing I'll be still,
waiting for Jean, Jean roses are red
And all of the leaves have gone green
While the hills are ablaze with the moon's
yellow haze
Come into my arms Bonnie Jean

Jean you're young and alive
Come out of your half-dreamed dream
And run if you will to the top of the hill
Come into my arms Bonnie Jean, Jean.

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●CARRY ME BACK

(As recorded by the Rascals/Atlantic)

FELIX CAVALIERE

Oh for the pillow where my head used to
lay
'Fore I left to be a grown man way
back then
I miss the wooden kitchen floor
Painted brown to match the old back door
In my old Kentucky home where I belong.

Carry me back, carry me back
Carry me back I been away so long
I'm goin' back where I come from.

Something I read one day
Might of heard somebody say
Made me leave a happy home
Fortune waitin' in the city
Pretty women just like in the movies
Craziest mess you ever wanna see.

Carry me back, carry me back
Carry me back ain't nothin' here for me
I wanna get back home
Take be back where I belong.

Lord Almighty I sure learned a lot
Enough to send me back where I come
from
To that old Kentucky homewhere I belong.

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POP Section

•THIS GIRL IS A WOMAN NOW

(As recorded by Gary Puckett & The Union Gap/
Columbia)

ALAN BERNSTEIN
VICTOR MILLROSE

This girl walked in dreams playing in a world of her
own
This girl was a child existing in a playground of
stone
And then one night her world was changed
Her life and dreams were rearranged
And she would never be the same again.

This girl is a woman now
She's learned how to give
This girl is a woman now
She's found out what it's all about and she's learnin',
learnin' to live.

This girl tasted love as tender as the gentle dawn
She cried a single tear, a teardrop that was sweet
and warm
Our hearts told us that we were right
And on that sweet and velvet night
A child had died a woman had been born.

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•I'M GONNA MAKE YOU MINE

(As recorded by Lou Christie/Buddah)

TONY ROMEO

I try every trick in the book with every step that you
took everywhere that you looked
Just look and you'll find
I try to get to your soul
I'll try to get to your mind
I'm gonna make you mine
You know I'll never give up
I'm at the end of my rope
From the morning till supper time you'll find
I'll be waiting in line
I'll be waiting in line
I'm gonna make you mind
Baby I'm gonna make you mine
Make you mine, I'm gonna make you mine
Baby, I'm gonna make you mine.

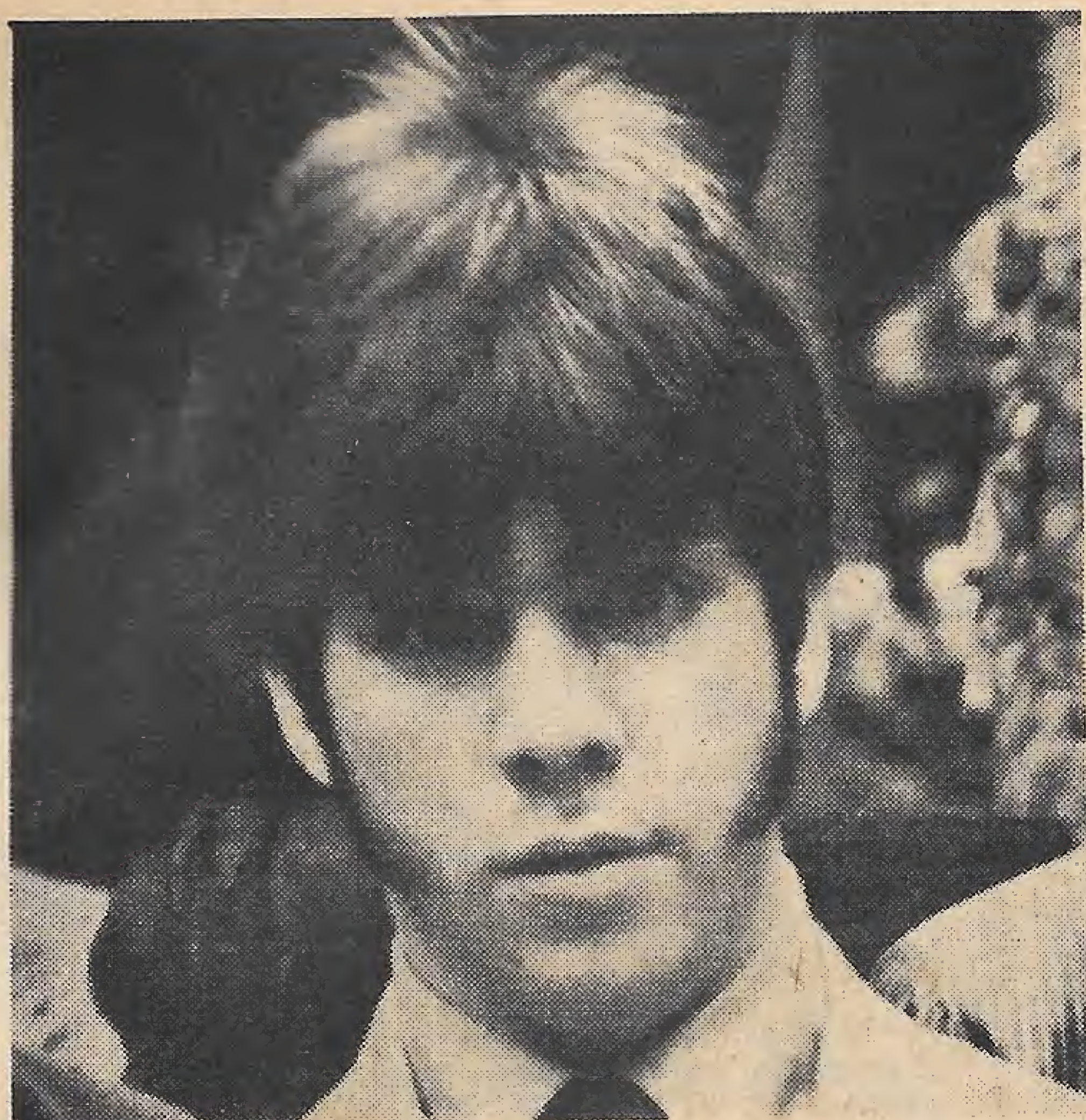
I try every trick in the book with every step that
you took everywhere that you looked
Just look and you'll find
I'll be waiting in line

I'll be waiting in line
I'm gonna make you mine
Baby I'm gonna make you mine
Make you mine, I'm gonna make you mine
Baby I'm gonna make you mine
I'm gonna make you mine.

I'll be a hard lovin' pushin' kind of individual
Knockin' night and day at your door
You'll have to turn me away
Like an indestructable boy
Baby I'm gonna make you mine
Make you mine, I'm gonna make you mine
Baby I'm gonna make you mine
I'm gonna make you mine

I try every trick in the book with every step that you
took everywhere that you looked
Just look and you'll find
I'll try to get to your soul
I'll try to get to your mind
I'm gonna make you mine
Baby I'm gonna make you mine
Make you mine, I'm gonna make you mine
I'm gonna make you mine.

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● **SAUSALITO**
(Is The Place To Go)

(As recorded by Ohio Express/Buddah)

G. GOULDMAN

Cruizin' round round fell out of my boat
Swam around, swam around started to float
Floated round round came in on the float
There I found, there I found Sausalito

Thinkin' pea green it's all in the view
Every shade marmalade every hue
Houses on stilts grow out of the sea
Everything's growing, there it's growing for me
You gotta go there, everything grows there
When you get high on a mountain it snows there
Everything's groovy, like in a movie
Sausalito is the place to go.

Sunnin' all day, lovin' all night
Ride a bit, fight a bit
Got it just right
Music and flowers, the sight and the sound
Wish a bit, wish a bit magic's all around
You gotta go there, everything grows there
When you get high on a mountain it snows there
Everything's groovy, like in a movie
Sausalito is the place to go to now.

You gotta go there, everything grows there
When you get high on a mountain it snows there
Everything's groovy, like in a movie
You gotta go there, you gotta go there.

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●MOVE OVER

(As recorded by Steppenwolf/Dunhill)

**JOHN KAY
GABRIEL MEKLER**

Things look bad from over here
Too much confusion and no solution
Everyone here knows your fear
You're out of touch and you try too much
Yesterday's glory won't help us today
You wanna retire get out of the way
The country needs a father not only a lonely brother
Someone to keep the peace at home
If we can't get together
Look out for stormy weather
Don't make me pay for your mistakes
I have to pay for my own
Yesterday's glory won't help us today
You wanna retire get out of the way
I ain't got much time
Young ones close behind
I can't wait in line if we cannot wake you then
We'll have to shake you
Though some say you're lonely if you're standing up
Got to prove I'm wrong or you will lose the battle
You ought to know we'll start a war
It will be bad enough.



●I WANT YOU TO KNOW

(As recorded by New Colony Six/Mercury)

LES KUMMEL

I want you to know that your love will always be
The most precious thing to me that I own
If you ever leave it would hurt inside I know
But this feeling still would grow in my heart
If you think that we can't make it
Don't you be afraid to say it
It would just get worse to let it ride if you lied.

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CORRECTION:

On page 6 of the December, 1969, issue of SONG HITS, we printed the title "I'm Free" above the lyrics of the song "Green Fields". The song "I'm Free" appears with the correct title and lyrics on page 9 of that issue. Please accept our sincere apologies.

●DON'T FORGET TO REMEMBER

(As recorded by the Bee Gees/Atco)

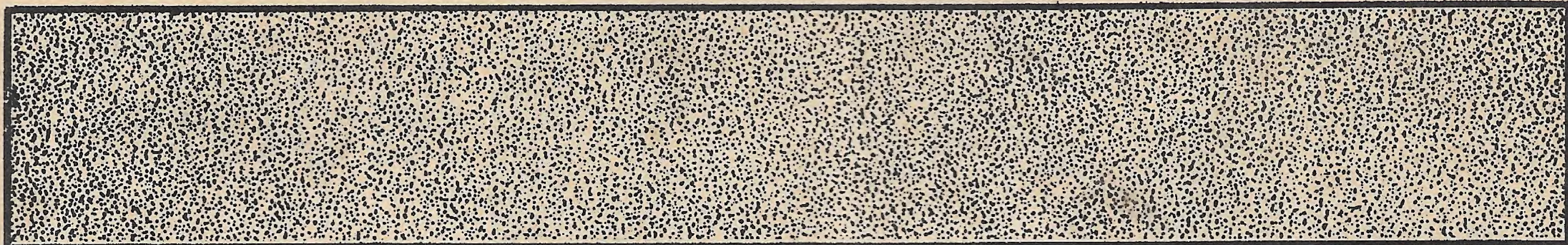
BARRY GIBB

MAURICE GIBB

Oh my heart won't believe that you have left me
I keep telling myself that it's true
I can't get over
Anything you want my love
But I can't get myself over you
Don't forget to remember me
And the love that used to be
I still remember you
I love you and in my heart lies a memory
To tell the stars above
Don't forget to remember me my love, oh my love.

On my wall lies a photograph of you girl
Though I try to forget you somehow you're the
mirror of my soul
So take me out of my hole
Let me try to go on living right now
Don't forget to remember me
And the love that used to be
I still remember you
I love you and in my heart lies a memory
To tell the stars above
Don't forget to remember me my love, oh my love.

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●THE WEIGHT

(As recorded by Diana Ross & The Supremes & The Temptations/Motown)

JAMIE ROBERTSON

I pulled in to Nazareth
Was feelin' about half past dead
I just need some place where I can lay my head
Hey mister can you tell me where a man might find
a bed
He just grinned and shook my hand
No was all he said
Take a load off Fanny
Take a load for free
Take a load off Fanny
And, and, and you put the load right on me.

I picked up my bag
I went lookin' for a place to hide
When I saw Carmen and the devil walking side by
side
I said hey Carmen, come on let's go downtown
She said I gotta go

But my friend can stick around
Take a load off Fanny
Take a load for free
Take a load off Fanny
And, and, and you put the load right on me.

Go down Miss Moses there's nothing you can say
It's just old Luke and Luke's waiting on the judgment
day
Well Luke my friend what about Anna Lee
He said do me a favor son
Won't you stay and keep Anna Lee company
Take a load off Fanny
Take a load for free
Take a load off Fanny
And, and, and you put the load right on me.

Catch me a cannonball now take me on down the line
My bag is sinking low and I do believe it's time
To get back to Miss Fanny
I know she's the only one
Who sent me here with her regards for everyone
Take a load off Fanny
Take a load for free
Take a load off Fanny
And, and, and you put the load right on me.

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POP STAR OF The MONTH

OLIVER

It is a rare occurrence, but it happened. . .a million seller the first time around. How did it happen?

A young vibrant singer by the name of William OLIVER Swoford got together with one of New York's most creative recorded version of "Good Morning Starshine". Until that day when Oliver took the song and made it his own, it had been pretty much overlooked as one of the tunes from the Broadway musical "Hair". It was also literally true that until just before his solo performance in the recording studio, he had not given too much serious thought to working as a single. Singing with a group had pretty much become a way of life for him since his entry into the music business.

Oliver was born on February 22, 1945 in North Wilkesboro, 10

North Carolina. He became fascinated with the guitar at 15. His high school years were spent in the pursuit of athletics with folk and barbershop groups providing diversion. A recurring torn muscle forced him to give up track in college - "I became incredibly slow and very sore" - and music emerged as the focal point of his energy. His entry into the business was a member of a now defunct group called the Virginians. That was in the fall of 1964 and the group had made some regional noise with a record on Epic called "It's A Long Walk Back to Paradise".

Upon graduation from the University of North Carolina, Oliver, the other two Virginians and manager Bill Cash moved to New York to make a more active scene. The next year was

spent on the road with the Mitch Ryder Show. The Virginians eventually broke up and Oliver joined forces with another composer-singer to form the Good Earth. Earth. "Bill was our manager as he is mine now. We worked together to do some pretty good things on the East Coast." Some of the "good things" were two appearances at Carnegie Hall and one at Fillmore East in George Shutz's production of "An Eclectic Christmas" in 1968.

The Good Earth was a good but short lived experience. "It seemed sad we split, but that was probably best for everyone concerned. I think groups have to be very careful not to let musical and performing ideas become rigid and ingrown. Development in that direction, lack of consideration among members and individual ego tripping have left a lot of broken groups.



"I like working alone. I feel freer, less constrained. I know what I have to do and I try to just do it. There are no superficial hangups." He works well alone. His first LP contains three of his own compositions and other songs penned by a list of writers including Rod McKuen, Joni Mitchell and Mick Jagger and Keith Richards. "I have a really fine creative-work relationship with my producer, Bob Crewe. Bob at the sessions and Bill Cash between sessions pulled things out of me that I was either unaware I could do or was too inhibited to do. The basic feeling is mine and each of them in his own way gave it a shot in the arm. I'm very happy with the whole music situation."

The music is a collage of songs Oliver believes and wants to do.

The types of songs vary widely. He doesn't conform to any set bag. Each song is approached in a maturely sensitive, unique, way. "There are so many things of worth available to do. I used to cheat myself by not taking advantage of them. Maybe I just wasn't ready. I'd whisper 'head song' reverently and forget a lot of other really good material. 'Head song' is such a superficial term anyway. You never hear it used to describe the music of Jacques Brel or Anthony Newley and they're two of the most life-aware composers around. The current connotations of 'head' just seem limited. Pot has nothing to do with it. A log of good writers smoke and a lot don't. It may help open up those that do, and that's fine if that's the case, but they are good writers because they

are sensitive, observant and talented in the first place, not because they light up."

"I like performing because it's direct contact with live people. I write a good deal of the time but that's introspective creation rather than interaction. A performer should offer some kind of catharsis to his audience. I try to make the music give people a chance to become engrossed with what they are hearing enough to possibly experience things they've probably experienced on their own but don't normally let themselves go so as to feel them fully. You can never reach everybody that way, but it's an ideal to work toward."

Yes, as the song says, "This is the age of Aquarius." It is also the start of an ascending career for Oliver.





● SUSPICIOUS MIND

(As recorded by Elvis Presley/RCA Victor)

FRED ZANBON

We're caught in a trap
I can't walk out
Because I love you too much baby
But why can't you see what you're doing to me
When you don't believe a word I say
We can't go on together with suspicious minds
And we can't build our dreams on suspicious minds
So if an old friend I know drops by to say hello

Would I still see suspicion in your eyes
But here we go again asking where I've been
And you can't see these tears are real I'm crying
We can't go on together with suspicious minds
And we can't build our dreams on suspicious minds
Won't you let our love survive or dry the tears from
your eyes
But let's don't let a good thing die
When honey you know I never have lied to you
Mm mm mm mm yeah, yeah.

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● SOMETHING IN THE AIR

(As recorded by Thunderclap Newman/Track)

JOHN KEENE

Call out the instigator
Because there's something in the air
We got to get together sooner or later
Because the revolution's here
And you know it's right
And you know that it's right
We have got to get together
We have got to get together now.

Block up the streets and houses
Because there's something in the air
We got to get together sooner or later
Because the revolution's here

And you know it's right
And you know that it's right
We have got to get together
We have got to get together now.

Hand out the arms and ammo
We're gonna blast our way through here
We got to get together sooner or later
Because the revolution's here
And you know it's right
And you know that it's right
We have got to get together
We have got to get together now.

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● **I'M A BETTER MAN**
(For Having Loved You)

(As recorded by Engelbert Humperdinck/Parrot)

HAL DAVID
BURT BACHARACH

If I could catch a star before it touched the ground
I'd place it in a box, tie ribbons all around and then
I'd offer it to you

A token of my love and deep devotion
The world's a better place with you to turn to

I'm a better man for having loved you.

And now at last I face the future unafraid
With you here by my side
How fast the shadows fade and there is hope inside
the heart

'Cause I have something wonderful to live for
The world's a better place with you to turn to
I'm a better man for having loved you
And as I am today, that's how I'll always stay
A better man for having loved you
A better man for having loved you.

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Music Co., Inc., New York, N.Y.



● **SUGAR ON SUNDAY**

(As recorded by Clique/White Whale)

TOMMY JAMES
M. VALE

Oh the night is slipping away
Femme jolie, femme jolie
And there's still so much left to say
Femme jolie, femme jolie
Oh, we haven't got time
'Cause I'll be gone in the sunshine.
Oh my love you've been good to me
Femme jolie, femme jolie
I could love you so easily
Femme jolie, femme jolie
Oh, what can I do now?

Then I'm tellin' you now
I'm only sugar on Sunday
I'm leavin' on Monday
Only got one day to love me, yeah
Sugar on Sunday, I'm leavin' on Monday
But I'll be your man tonight.

And the night is never to wait
Femme jolie, femme jolie
Love me now before it's too late
Femme jolie, femme jolie
But we haven't got time
I'll be gone in the sunshine
I'm only sugar on Sunday
I'm leavin' on Monday
Only got one day to love me, yeah.

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●HONKY TONK WOMEN

(As recorded by the Rolling Stones/London)

MICK JAGGER

KEITH RICHARDS

I met a ginsalt barroom queen in Memphis
She tried to take me upstairs for a ride
She had to heave me right across her shoulder
Cause I just can't seem to drink it off my mind
It's a honky tonk woman
Give me, give me, give me the honky tonk blues.

I later did the same in New York City

I had to pull out of some kind of a fight

And the lady she covered me with roses

She blew my nose and then she blew my mind

It's a honky tonk woman

Give me, give me, give my the honky tonk blues

It's a honky tonk woman

Give me, give me, give me the honky tonk blues

It's a honky tonk woman

Give me, give me, give me the honky tonk blues.

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●JACK & JILL

(As recorded by Tommy Roe/ABC)

TOMMY ROE

FREDDY WELLER

Hey Jack you better get right
Or Jill won't be impressed
Hey Jill you better get tight
Cause Jack expects the best
The temperature is rising and
excitement fills the air
Girls buy new bikinis and beauticians'
dye their hair
Health clubs are overcrowded with young men's concerns
And unhappy with conditions that they're in
(Repeat chorus).

Sportcars, hot rods, Cadillacs and jeeps

Pretty girls sitting on the beach admiring
men's physique

Handsome motorcyclist and riding through the park

Diggin' girls in mini skirts and trying to win their
hearts

(Repeat chorus).

Summer nights and city lights create an
atmosphere

Grils and boys begin to dance to the music that
they hear

Jack you better look your best

Cause the competition's tough

Jill you'd better wear a mini skirt

That's short enough

(Repeat chorus).

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•WAIT A MILLION YEARS

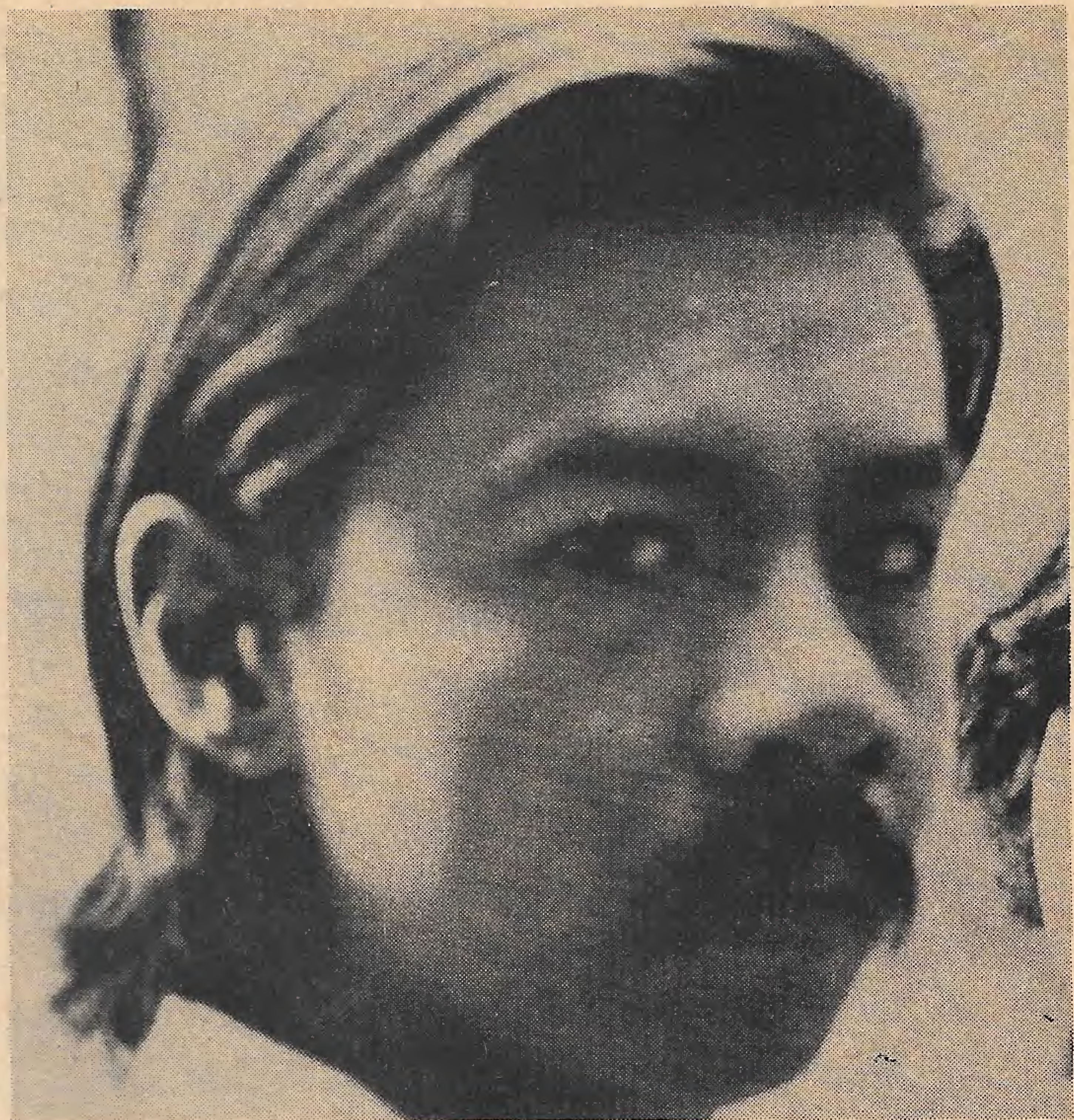
(As recorded by the Grass Roots/Dunhill)

GARY ZEKLEY
MITCH BOTTLER

All of the lovely nights waiting for you to come
Longing to hold you tight
I need you so desperately
Waiting for you to come
Bringing your love to me
But I'd wait a million years
Walk a million miles
Cry a million tears
And I'd swim the deepest sea
Climb the highest hill
Just to have you near me.

Cause life is reality
When you are near to me
I am in ecstasy
I'd swallow the pain and pride
Darling I just can't hide
All that I feel inside
I'd walk a million miles
Cry a million tears
And I'd swim the deepest sea
Climb the highest hill
Just to have you near me.

A million years I would wait for you
a million tears
Darling I'll be true a million miles
I would follow you a million years
If you want me to
Pacing the floor, detest
Sweat pouring down my chest
Still I can't love you less
It's worth all the pain and pride
Darling I just can't hide
All that I feel inside
And I'd wait a million years
Walk a million miles
Cry a million tears
And I'd swim the deepest sea
Climb the highest hill
Just to have you near me.



•CAN YOU DANCE TO IT

(As recorded by Cat Mother And The All Night News-boys/Polydor)

ROBERT SMITH

I used to do the twist
Yes I learned it from my sister Kate
In 1967 y'all remember when we did the skate?
Now tell me can you dance to it?
Come on baby let me show you how
Well can you dance to it?
Come on baby let's do it right now
Well if you feel all right
You know you're gonna dance, dance all night.
I used to do the hully gully
I danced to it all night long
Long tall Sally used to be my favorite song
Tell me, can you dance to it?
Come on baby let me show you how
Well can you dance to it?
Come on baby let's do it right now
Well if you feel all right
You know you're gonna dance, dance all night.
Worry, you don't have to worry
Just let the music surround you
And take you where you want to go
Feel it?
Baby can you dance to it?
If you feel all right
You know you're gonna dance, dance all night.

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●LODI

(As recorded by Al Wilson/Soul City)

JOHN FOGERTY

Just about a year ago
I set out on the road
Seeking my fame and fortune
Looking for a pot of gold
Things got bad and things got worse
I guess you know the tune
Oh Lord, stuck in Lodi again.

Rode in on the Greyhound
I'll be walking out if I go
I was just passing through
Must be seven months or more
I ran out of time and money
Looks like they took my friends

Oh Lord, stuck in Lodi again.

The man from the magazine
Said I was on my way
Somewhere I lost connections
Ran out of songs to play
I came into town a one-night stand
Looks like my plans fell through
Oh Lord, stuck in Lodi again.

If I only had a dollar for every song
I've sung
And every time I've had to play while
people sat there drunk
You know I'd catch the next train back to where I
live
Oh Lord, stuck in Lodi again
Oh Lord, stuck in Lodi again

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●RUNNIN' BLUE

(As recorded by the Doors/Elektra)

ROBBIE KRIEGER

It's poor Otis, dead and gone
Left me here to sing his song
Pretty little girl with the red dress on
Poor Otis, dead and gone
Back down, turn around slowly

Try it again, remembering when
It was easy try it again
Much too easy remembering when
All right, look at my shoes
Not quiet the walking blues
Don't fight, too much to lose
Can't fight the runnin' blues.

Well I've got the runnin' blues
Running away back to L.A.
Got to find the dock on the bay
Maybe find it back in L.A.
Running scared, running blues
Going so fast what'll I do
Well I've got the running blues
Running away back to LA.
Got to find the dock on the bay
Maybe find it back in LA.

All right, look at my shoes
Not quite the walking blues
Don't fight too much to lose
Can't fight the running blues
(Repeat chorus).

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●HOT FUN IN THE SUMMERTIME

(As recorded by Sly & The Family Stone/Epic)

S. STEWART

End of the spring and here she comes back
Hi, hi, hi, hi there
Summer days, those summer days
That's when I have most of my fun back
Hi, hi, hi, hi there
Summer days, those summer days.

Cloud 9 when I want to, out of school
Country fair in the country side
Everything is cool

Hot fun in the summertime
Hot fun in the summertime
Hot fun in the summertime
Hot fun in the summertime.

First of the fall and there she goes back
Bye, bye, bye, bye there
Summer days, those summer days
Poo poo pa poo poo when I want to, out of school
Country fair in the country side
And everything is cool
Hot fun in the summertime
Hot fun in the summertime
Hot fun in the summertime.

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●DON'T IT MAKE YOU WANT TO GO HOME

(As recorded by Joe South/ Capitol)

JOE SOUTH

Don't it make you want to go home now
Don't it make you want to go home
All God's children get weary when they roam
Don't it make you want to go home now
Don't it make you want to go home.

Oh the whippervill roosts on the telephone pole
And the Georgia sun goes down
And it's been a long time but I'm glad to say that
I'm going back down to my hometown
Going down to the grey hound station

Gonna buy me a one-way fair
Good Lord's willing and the creek don't rise
By tomorrow I'll be right there
(Repeat chorus).

But there's a six-lane highway down by the creek
Where I went skinny-dippin' as a child
And the drive-in show where the meadow used to
grow
And the strawberries used to grow wild
There's a drag strip down by the river side
Where my cows used to graze
Now the grass don't grow and the river don't flow
Like it did in my childhood days.
(Repeat chorus).

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● EASY TO BE HARD

*(From the American Tribal Love-Rock Musical
"Hair")*

(As recorded by Three Dog Night/Dunhill)

JAMES RADO

GEROME RAGNI

GALT MACDERMOT

How can people be so heartless?

How can people be so cruel?

Easy to be hard, easy to be cold,

"No", especially people who care about strangers Co., Inc.

Who care about evil and social injustice
Do you only care about the bleeding crowd?
How about a needing friend?

How can people be so heartless?

How can people be so cruel?

Easy to give in, easy to help out

How can people have no feelings?

You know I'm hung up on you

Hard not to surrender, hard not to be easy

How can people be so heartless?

How can people be so cruel?

Easy to be hard, easy to be cold.

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● LITTLE WOMAN

(As recorded by Bobby Sherman/Metromedia)

DANNY JANSSEN

Hey little woman please make up your mind

You've got to come into my world

And leave your world behind

Come on now

Na na na na na na na na na

Come down from that cloud girl

And leave your world behind

When you're with me I feel sunshine.

Even when I'm standing in the rain

Something happens that I can't explain

When I hear your name

But you can't help it that you're always chasing
rainbows in your mind.

There's so much I want to say to you and there's
so little time

(Repeat chorus)

What do you see when you're walking down a busy
street and I'm not there

Is my picture hanging in your mind

Walking with you and that's how it is in my world

Girl you're with me all the time

Why don't you come into my world

And leave your world behind

(Repeat chorus).

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●GREEN RIVER

(As recorded by Creedence Clearwater Revival/Fantasy)

JOHN FOGERTY

Take me back down where cool waters flow
Let me remember things I love
Stoppin' at the log where catfish bite
Walkin' along the river road at night
Barefoot girls dancin' in the moonlight
I can hear the bull frog callin' me

Wonder if my rope's still hanging to the tree
Love to kick my feet way down the shallow water
Shoe fly, dragon fly, get back to your mother
Pick up a flat rock, skip it across, green river.

Up at Cody's camp I spend my days
Flat car riders and cross town walkers
Old Cody Jr. took me over
Said you're gonna find the world is smouldering
And if you get lost come on home to green river.

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●BIRTHDAY

(As recorded by the Underground Sunshine/Intrepid)

JOHN LENNON

PAUL MCCARTNEY

You say it's your birthday
It's my birthday too, yeah
They say it's your birthday
We're gonna have a good time
I'm glad it's your birthday
Happy birthday to you
Yes we're going to a party, party

Yes we're going to a party, party
Yes we're going to a party, party
I would like you to dance
(Birthday) take a cha-cha-cha-chance
(Birthday) I would like to dance
(Birthday) take a cha-cha-cha-chance
(Birthday) I would like to dance.

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•CHANGE OF HEART

(As recorded by Dennis Yost & Classics IV/Imperial)

BUDDY BUIE

J. COBB

I never plan to fall in love
I told her from the start
But she had that look in her eye
And I had a change of heart
Heart I knew that she was changin' me
But I never realized that I was depending on her

Until to my surprise
I tried my best to say goodbye
But everytime I'd start she'd get that look in her eye
And I'd have a change of heart.

She told me 'bout her someone new
And tore my world apart
Now I've got a tear in my eye
Cause she's had a change of heart
Now I say a prayer every night that she'll have
a change of heart.

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•NO ONE IS GOING TO HURT YOU

*(As recorded by Neon Philharmonic
Warner Bros.)*

TUPPER SAUSSY

No one is going to hurt you
What makes you so afraid of me
All I want to do is know you
No one is going to hurt you.

No one is going to hurt you
Why move yourself away from me

All I want to do is touch you
No one is going to hurt you.

No one is going to hurt you
Why move your lips away from me
All I want to do is kiss you
No one is going to hurt you.

No one is going to hurt you
What makes you so afraid of me
All I want to do is love you
No one is going to hurt you.

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•DYNAMITE WOMAN

(As recorded by Sir Douglas Quintet/Smash)

DOUGLAS SAHM

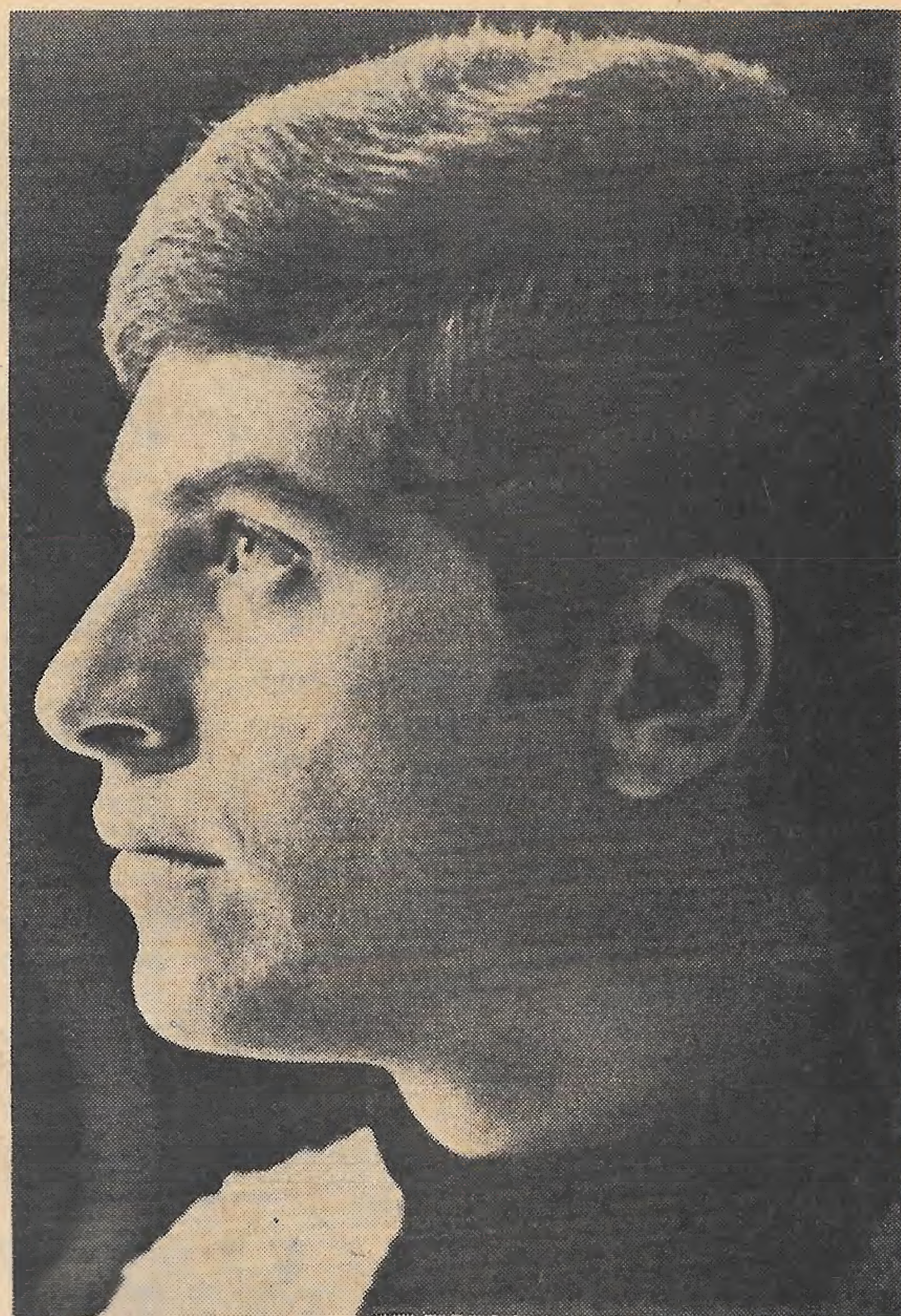
She's a dynamite woman, never gonna let her go
 She's a dynamite woman and I love her so
 She's a dynamite woman never gonna let her go
 She's a dynamite woman and I love her so.

Houston can be a hard town when you're down and out
 The way the people look at you makes you wanna shout
 out

Then the dynamite woman
 Oh the day she came my way
 She's a dynamite woman that's all I wanna say.

I was just a poor boy when I had to leave
 I had so many hard times, makes me wanna grieve
 Oh the dynamite woman she's got so much soul
 She's a dynamite woman I'll never let her go.

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•MUDDY RIVER

(As recorded by Johnny Rivers/Imperial)

JAMES HENDRICKS

Life is like a mighty river
 Rollin' on and on forever
 Growing as we go along
 Channels deepen, minds become strong

Roll along mighty river roll
 Your dirty water cannot taint your soul
 Roll along, roll along till you are free in the
 peaceful sea.

When life has its uncertainties
 There's a place I'd like to be
 Waiting for the sun at dawn
 Listening to the river's song
 (Repeat chorus).

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OLDies BUT Goodies OLDies

●BORN TO BE WILD

(As recorded by Willson Pickett/
Atlantic)
MARS BONFIRE

Get your motor running
Head out on the highway
Looking for adventure in whatever comes
our way
Yeah, darling, gonna make it happen
Take the world in a love embrace
Fire all of your guns at once and explode
into space.

I like smoke and lightning
Heavy metal thunder
Racing in the wind and the feeling that
I'm under

Yeah, darling, gonna make it happen
Take the world in a love embrace
Fire all of your guns at once and explode
into space.

Like a true, nature child
We were born, born to be wild
We have climbed so high
Never want to die
Born to be wild
Born to be wild
Born to be wild.

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●THE LETTER

(As recorded by the Arbors/Date)
WAYNE THOMPSON

Give me a ticket for an airplane
Ain't got time to take the fastest train
Lonely days are gone
I'm a-goin' home
My baby just wrote me a letter
I don't care how much money I got to
spend

Got to get back to my baby again
Lonely days are gone
I'm goin' home
My baby just wrote me a letter.

Well she wrote me a letter
Said she couldn't live without me
no more
Listen Mister, can't you see I got to get
back to my baby once more.

Anyway give me a ticket for an airplane
Ain't got time to take the fastest train
Lonely days are gone
I'm a - goin' home
My baby just wrote me a letter.

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●JENNIFER JUNIPER

(As recorded by Donovan/Epic)
D. LEITCH

Jennifer Juniper lives upon the hill
Jennifer Juniper sitting very still
Is she sleeping?
I don't think so
Is she breathing?
Yes very low
What'cha doing Jennifer my love.

Jennifer Juniper rides a dappled mare
Jennifer Juniper, lillacs in her hair
Is she dreaming?
Yes I think so
Is she pretty?
Yes ever so
What'cha doing Jennifer my love.

I'm thinking of what it would be like
if she loved me
You know just lately this happy song
did come along
And I had to some how try and tell you.

Jennifer Juniper hair of golden flax
Jennifer Juniper longs for what she lacks
Do you like her?
Yes I do sir
Do you love her
Yes I do sir
What'cha doing Jennifer my love
Jennifer Juniper
Jennifer Juniper
Jennifer Juniper.

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●BUYING A BOOK

(As recorded by Joe Tex/Dial)
JOE TEX

I saw this old man with this young girl
the other night
I walked over to him and pulled him off
on the side
And I said pop's what are you tryin'
to prove
I said I've seen you out here every night
this week
With a different young girl wrapped around
your arm
I said you can't keep this pace up
Because these young girls oh they'll cer-
tainly get you down
He said son, sit down here, let me tell you
something,
He said all my life I've worked hard
And I've saved up me a little money
He said but just about the time I got me a
nest egg saved
I become a widow man
He said I'm 72 going on 73 years old
And don't have too many more years
to live
He just said that I know I should be
ashamed of myself
But he said young girls is my weakness
Oh yes they are
He said so will you please
leave this old gray haired man alone
Mind your business
Let me and this young girl have us a little
bit of fun
That's when I looked at him and I said
I said all right pops
You got her but listen here's all you're
doing
Oh yeah, oh yeah, oh yeah
Oh you're just buying, buying a book
That's what I said to him
I said listen to this
Here's all you're doing
Buying a book for some young man

That's what you're doing
To read
But don't do it, don't do it
Oh don't do it
Send that young girl on home.
Then there was this middle aged woman
whose name I dare not call
Simply because you out there listening
just might know who this woman is
But I can tell you this much
The woman lives right here in your town
I know you don't know that did you
I saw this woman with this young man
in the broad day time the other day
I said miss lady you oughta be ashamed
of yourself riding around with this young
man
All hugged up like that
She said son, oh son
You're dippin' in my business
But if you want to know
Why I fool with this young man I'll tell
you
She said I was married to a man 40 years
older than I was
For a long time I was true and faithful
to that one man
Last year he died and willed me a whole
lot of money
And I know that that young man sittin'
in my car
Just wants me for my money
She said but if that's what it takes to keep
the young fine thing
Oh, oh he can get every single dime
Here's what I said, I said
You're just buying, buying a book
That's what I told her
Listen miss lady here's all you're doing
Buying a book for some young girl
You ought quit it
To read
Don't do it
I said that's you are, drive him home
Give him all your money
I'm sorry I dipped in your business
I won't do it no more, no.

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T Goodies oLDies BUT Goodie

• GIRL YOU'RE TOO YOUNG

(As recorded by Archie Bell & The Drells/Atlantic)

GAMBLE
BELL
BELL

You're just a baby
Girl you're too young oh yeah
Your mama won't allow it
No she won't now
Girl you're too young
Your pop will shout about it
Yes he will, now.

I know you need someone
Someone to hold your hand
How in the world can I hold your
hand when your folks just don't
understand
Girl you're too young, oh yeah

Come back later
Girl you're too young, oh yeah
Don't make your people hate us.

You're just a little school girl
Growing up mighty fast
Let's not get started
Cause how long do you think this
love can last

Girl you're too young, oh yeah
Your mama won't allow it
No she won't now
Girl you're too young, too young girl
Your pop will shout about it
Yes he will now, oh yeah.

Girl you're too young, you're too young
girl
Your mama won't allow it
Yes you are now
Don't you know you're too young baby

Your pop will shout about it
Yes he will, too young baby
Yes their gonna shout about it
You're too young
You're just too young.

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• SUSIE-Q

(As recorded by Creedence Clear Water
Revival/Fantasy)

D. HAWKINS
S.J. LEWIS
E. BROADWATER

Oh Susie-Q, oh Susie-Q
oh Susie-Q
How I love you, my Susie-Q
I like the way you walk
I like the way you talk
I like the way you walk, I like the
way you talk my Susie-Q.

Oh Susie-Q, oh Susie-Q
oh Susie-Q
How I love you my Susie-Q
Well, say that you'll be true
Well, say that you'll be true
Well, say that you'll be true and never
leave me blue, my Susie-Q.
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• THE LAMENT OF THE CHEROKEE RESERVATION INDIAN

(As recorded by Don Fardon/GNP-
Crescendo)
JOHN D. LOUDERMILK

They took the whole Cherokee nation
And put us on this reservation
They took away our way of life
The tomahawk, the bow and knife
They put our papoose in a crib
And took the buckskin from our rib
They took away our native tongue
And talk their English to our young

The old teepee we all love so
They're using now for just a show
And all our beads we made by hand
And nowadays made in Japan
Although they've changed our ways of old
They'll never change our hearts and souls
Though I wear a man's shirt and tie
I'm still a red man deep inside
Hi ya yoh, hi ya yoh ho
Hi ya yoh hi, hi ya yoh ho
Hi ya yoh, hi ya yoh
Hi ya yoh, hi ya yoh
Oom ni ni ya, oom hi ya
Oom ni ya oh, hi ya yoh, hi ya yoh
Yip yip hi ya yoh, hi ya yoh hi.
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• BANG-SHANG-A-LANG

(As recorded by the Archies/Calendar)
BARRY

I recall just walking down the street
Trying to escape the city heat
I saw her from the corner of my eye,
eye, eye
Yes she looked so good I thought I'd die
My heart went bang-shang-a-lang, bang-
shang-a-lang bang-shang-a-lang,
bang bang
My heart went bang-shang-a-lang, bang-
shang-a-lang bang-shang-a-lang,
bang bang.

I remember when I held her tight
Felt like holding dynamite now
What's that ringing in my ear
Tell me ain't those bells I hear

Bang, bang, shang-a-lang
Bang, bang, shang-a-lang
Bang, bang, bang
Shang-a-lang-lang
Bang, bang, bang
Shang-a-lang, lang.

Now she's gonna spend her life with me
Then we'll be as happy as can be
Because I love her more than I can tell,
tell, tell
Sunday afternoon we'll hear the bells
And they'll go bang-shang-a-lang, bang-
shang-a-lang bang-shang-a-lang,
bang bang
And they'll go bang-shang-a-lang, bang-
shang-a-lang bang-shang-a-lang,
bang, bang, etc.

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sic, Inc.

Something said I shouldn't waste no time
If I'm ever gonna make her mine
I walked right up and say how do you do,
do, do
She said I bet I do as good as you
My heart went bang-shang-a-lang, bang-
shang-a-lang bang-shang-a-lang,
bang bang
My heart went bang-shang-a-lang, bang
shang-a-lang bang-shang-a-lang,
bang bang.

SOUL SECTION

●BY THE TIME I GET TO PHOENIX

(As recorded by Isaac Hayes/ Enterprise)

JIM WEBB

By the time I get to Phoenix
She'll be risin'
She'll find the note I left there
Hangin' on her door
And she will laugh when she reads the part
That says I'm leavin'
Cause I've left that girl so many times before

By the time I make Albuquerque she'll be workin'
She'll probably stop at lunch to give me a call
But she'll just hear the empty phone just keep on
ringing' off the wall
And that is all
By the time I make Oklahoma she'll be sleepin'
She'll turn softly as she lies and call my name
out low
And she will cry to think that I would really
leave her
Tho' time and time again I've tried to tell her so
She didn't know that I would really go

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●LOVE OF THE COMMON PEOPLE

(As recorded by The Winstons/Metromedia)

JOHN HURLEY

RONNIE WILKINS

Living on free food tickets
Water in the milk from the hole in the roof
Where the rain came through
What can you do.

Tears from little sister
Crying 'cause she doesn't have a dress without
a patch for the party to go
Oh, but you know she'll get by.

She is living in the love of the common people
Smiles from the heart of the family man
Daddy's gonna buy her a dream to cling to
Mama's gonna love her just as much as she can,
she can.

It's a good thing you don't have bus fare
It would fall through the hole in your pocket
And you'd lose it in the snow on the ground
A walkin' to town to find a job

Trying to keep your hands warm but the hole in
your shoe let the snow come through and the chills
to the bone
Boy you better go home where it's warm where you
can.

Live in the love of the common people
Smiles from the heart of the family man
Daddy's gonna buy you a dream to cling to
Mama's gonna love you just as much as she can,
she can.

Living on dreams ain't easy but the closer the knit
the tighter the fit
And the chills stay away
And take 'em in stride family pride
You know that faith is your foundation and with a
whole lot of love and warm conversation and plenty
of prayer making you strong where you belong.

Where you can live in the love of the common people
Smiles from the heart of the family man
Daddy's gonna buy you a dream to cling to
Mama's gonna love you just as much as she can,
she can.

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●WORLD Pt. 1

●SAN FRANCISCO IS A LONELY TOWN

(As recorded by Joe Simon/Sound Stage 7)

BEN PETERS

Two happy people on a greyhound bus
We came here looking for a life for us
But the night life is her new life
And the only thing I find
Oh San Francisco is a lonely town.

Oh there were good times for a little while
But now her new friends say I cramp her style
I guess I'm only in the way now
She don't need me a-hangin' round
Oh San Francisco is a lonely town.

Now she's out there somewhere across San
Francisco Bay
And she'll be wondering where I am when
she gets in
She'll find I left her a one-way ticket home
And while she stands there crying all alone
And while this greyhound keeps on rollin'
I'll pray the Lord she's found
San Francisco is a a lonely town.

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(As recorded by James Brown/King)

JAMES BROWN

World, world, world tell me what happened to the
bliss

And world tell me where's the love we missed

World tell me what happened to the bliss

And world tell me where's the love we missed

I hope you have a change of heart

Cause we can't go on like this

If we can't love our brothers

And we have lost the love for our mother

Cause she said never to be a problem

And remove the hate and add love to our heart

I never thought good people would ever, ever fail

and let this wonderful world be like a prison jail.

World let other hearts make up

And let everybody drink from that silver cup

Tell me where's the love we missed

Cause we can't, we can't go on like this

If the truth can't succeed

Then we are lost because hope is just too far away

And all the good work of many, many good men

Will sink by the dock of the bay

Please give a damn, be concerned now

Just a little love, just a little love is all we need

Never thought the people would ever, ever fail

And let this wonderful world be like a prison jail.

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●YOU GOT YOURS AND I'LL GET MINE

(As recorded by the Delfonics/Philly Groove)

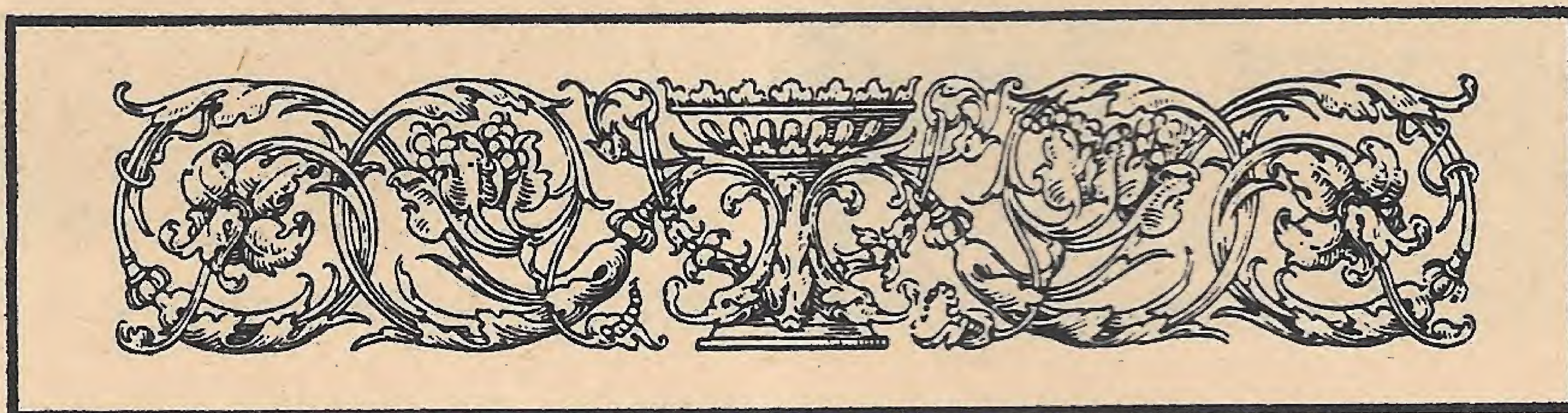
T. BELL

W. HART

If by chance you feel that you don't need me
oh baby, oh baby
And if by chance you find that you can't love me
oh baby, oh baby
I'd give the world to keep you happy
And don't worry night and day about me
Because I'll get mine, hey girl I'll get mine.

And if by chance you feel you love another
oh baby, oh baby
And I can't give the love you need to you
oh baby, oh baby
I will suggest that you'll be happy
And don't worry night and day about me
Because I'll get mine
Hey girl I'll get mine
Every night and day oh darling
Hey girl I'll get mine
Hey girl I'll get mine
I'll get mine, you got yours and I'll get mine.

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●TAKING MY LOVE (And Leaving Me)

(As recorded by Martha Reeves & The Vandellas/
Gordy)

STORY
GORDY

Baby my heart was sold on loving you
But lately baby I find my heart denying you
For starting that fire inside me
Taking my love and leaving me
Breaking my heart and deceiving me
Even though you know I loved you and was building
my future all around you baby
Taking my love and leaving me
That's what you're doing to me
Taking my love breaking my heart
Yes you are
Now darling I find my world all black and blue
And lately baby I find my heart blaming you
For starting that fire inside me
Taking my love and leaving me
Breaking my heart and deceiving me
Even though you know I loved you and was building

my future all around you baby
That's what you're doing to me
Taking my love, breaking my heart
Taking my love and leaving me baby.

All the things you've done to me
It's plain to see
You don't really, really love me
Baby but anyway I tried and tried in vain
I gave you everything
You showed how much you cared by hurting me just
the same
Baby look what you're doing to me
Taking my love, breaking my heart
Taking my love and leaving me
Gave you every bit of my love
And my affections too
Then you turned around and did what I thought
you'd never do
Baby, baby that's what you're doing to me
Taking my love and leaving me
That's what you're doing to me
You're breaking my heart
Taking my love and leaving me.

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•WE CAN'T SIT DOWN, NOW

(As recorded by Joe Tex/Dial)

JOE TEX

Well, I know you're tired and you wanna sit down
 You been standing on your feet for a long time
 You been out there walking with your picket sign
 Got your little back feathers in the wind, kind-a-high,
 Got mad cause you're broke
 Got your woman down
 Now, you say you're tired and you wanna sit down
 You wanna rest your feet
 You say you need a little sleep
 Wake up, brother, ain't no time to sleep
 You don't have nobody else
 Now, get up and do something for yourself
 You can't sit down, now
 You can't sit down, now
 Sittin' down can set you back, sittin' down can set
 you back
 Get up, brother, get up, sister, you can't sit down now.

You got your wallet out looking for your nickels and
 dimes
 While you sit there moaning about the hard times
 Brother, you ain't seen no hard times yet if you don't
 get you a job
 And let your woman rest,
 (Repeat chorus).

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•HIGHER AND HIGHER

(As recorded by Otis Redding/Atco)

**GARY JACKSON
CARL SMITH**

All your love lifted me higher
 Than I've ever been lifted before
 So keep it up, quench my desire
 And I'll be at your side for ever more

Your love, keep on lifting me, lifting me, baby
 I said your love keep on lifting me baby
 higher and higher.

Now once I was downhearted
 Disappointed was my old friend
 But then you came he soon departed
 And he never showed his face again
 (Repeat chorus).

I'm so glad I finally found you
 Yes that one in a million girl
 And now with loving arms around you
 Honey, I can stand up and face the
 world
 (Repeat chorus).

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SOUL STAR OF THE MONTH



GLADYS KNIGHT and THE PIPS

Gladys Knight's show business career began at the tender age of four when she won first place on the Ted Mack Amateur Hour three times in a row. In addition to winning a four foot gold trophy, Gladys attained national fame.

Her mother was deluged with offers for radio and television shows for Gladys, but she refused them because she wanted Gladys to have good education before embarking on a full time

career of show business.

However, she encouraged Gladys to continue singing and permitted her to join the Mount Moriah Baptist Church choir in Atlanta where she was a featured soloist. After school, Gladys and her brother, Merald Knight, and their cousins, Edward Patten and William Guest, sat on the porch harmonizing gospel hymns and popular songs. Soon the quartet was the feature attraction of the Sunday services.

They began to use the name, Gladys Knight and the Pips, and as teenagers, performed at school dances and some rock and roll shows.

Gladys Knight and the Pips are soul performers - whether they are singing rock and roll, hymns, or popular standards. Gladys says, "Soul touches people, it gets to their problems. It can be an emotion of happiness or sadness. I'd say every person has some soul within him. Sometimes soul is an

emotional power. . . soul can be in the form of dance, books, paintings, speeches, or food. Soul is truth."

Whenever Gladys Knight and the Pips entertain, the audience is totally involved - either by clapping their hands in time to the rhythmic selections or listening with attentive ears to the feeling underlying a ballad or blues song.

There is plenty to see too in the performance - the Pips electrify the audience with exciting, vibrant choreography while providing vocal background for for Gladys.

Their recording of "Every Beat Of My Heart," gained national recognition and sold over a million copies. "Just Walk In My Shoes," their first release on the Soul label of Motown, reinforced their position as one of the outstanding attractions in show business today.

Wherever they perform, their repertoire must include, "I Heard It Through The Grapevine" the record which sold over two million copies and won them a gold record. After "Grapevine," hit number one on the charts, offers for personal appearances began pouring in. As a result of "Grapevine," they were asked to appear on the Ed Sullivan show. Gladys Knight and the Pips delighted the audience and Mr. Sullivan presented them doing a medley of "I Heard It Through The Grapevine," "The End Of Our Road," and a standard "Just In Time," to show their versatility.

Theatrical agents who had heard of "Grapevine's," success, began calling for engagements. Gladys Knight and the Pips were headed for the pinnacle of their success. They were contracted to appear at music fairs and night clubs such as the Latin Casino in Cherry Hill, N.J. and the Twin Coaches in Belle Vernon, Pa. But the greatest contract was an appearance at the Copacabana in New York City, the epitome of the show business world.

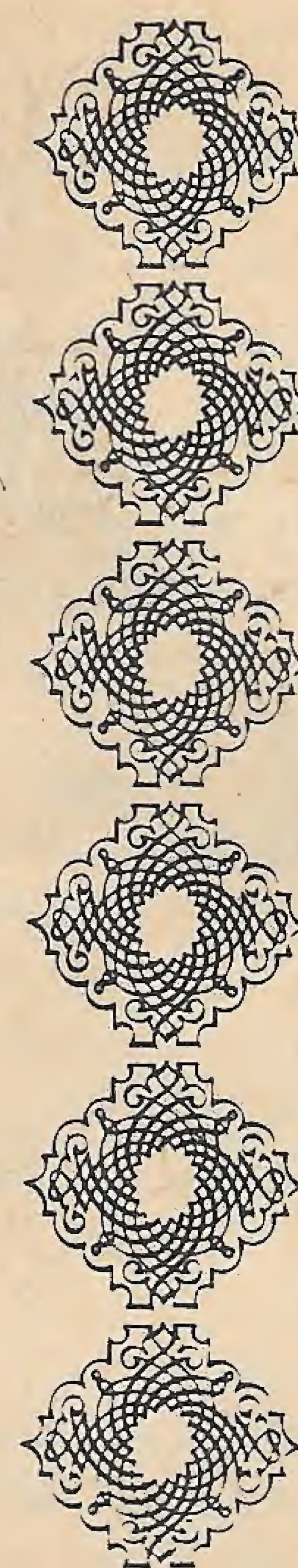
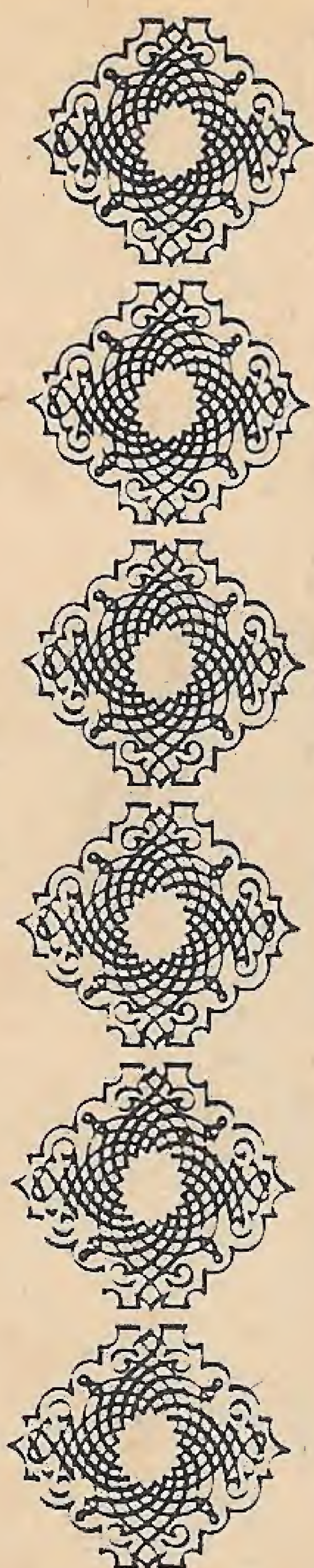
Gladys Knight and the Pips are still climbing that tall ladder of success, but they are broadening in scope also. Primarily billed as rock and roll singers, the group has delighted their audiences with smooth, close harmony renditions of such standards as "Sayonara," "The Look Of Love," "Girl Talk,"

and "All The Things You Are."

Although they have succeeded in showcasing their talents to audiences throughout the United States and in the Bermuda and United Kingdom, they haven't forgotten where it all began - in a small baptist church in Atlanta.

As a child singing with the Pips, Gladys began the tradition of the prayer chain. Before every performance, the group joins hands and prays. Says Gladys, "It doesn't matter who's around. The prayer always comes from the heart. Without Him, nothing is possible."





●OH WHAT A NIGHT

(As recorded by the Dells/Cadet)

MARVIN JUNIOR

Oh what a night to love you, dear
Oh what a night to hold you, dear
Oh what a night to squeeze you, dear
That's why I love you so.
Oh what a night to love you, dear
Oh what a night to want you, dear

Oh what a night to kiss you, dear
That's why I love you so.

I won't forget all those things you have done
to me

Things in my heart won't let me forget your love
Oh what a night to love you, dear
Oh what a night to hold you, dear
Oh what a night to squeeze you, dear
That's why I love you so.

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●THE NITTY GRITTY

(As recorded by Gladys Knight & The Pips/Soul)

LINCOLN CHASE

Yeah, mmm, yeah
Do you know that some folks know about it
some don't
Some will learn to shout it, some won't
But sooner or later baby, here's a ditty
Say you're gonna have to get right down to the
real nitty gritty
Now let's get right on down to the nitty gritty
Now one, two nitty gritty
Now yeah, mmm, nitty gritty now
Ooooooowee, right down to the real nitty gritty
Ooooooowee, can you feel it double beatin'
I keep repeatin'

Get right down to the real nitty gritty
Say it again double beatin'
Get on down, we gotta get right down to the real
nitty gritty
Let's get, let's get right on down to the nitty gritty
It's all right, it's all right
Get on down, get on down
Get right down to the real nitty gritty
Listen to me now
Ooooooowee, ooooooowee
Come on and let the good times roll
Let the music sink down in to your soul
Double beatin', keep repeatin'
You gotta get right down to the real nitty gritty
Get on down, get on down
Talkin' about the nitty gritty
Get on down, get on down.

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● **ODDS AND ENDS**
(Of A Beautiful Love
Affair)

(As recorded by Dionne Warwick/Scepter)

HAL DAVID

BURT BACHARACH

Your pillow wasn't slept upon

Your closet was empty too

All of your shirts and ties were gone'

There wasn't a trace of you

How could you go and leave so completely?

Nothing was left of all the memories that we used to
share

Just an empty tube of toothpaste and a half filled
cup of coffee

Odds and ends of a beautiful love affair.

At least you could have said goodbye

You shouldn't have run away

Were you afraid that I would cry?

My tears might have made you stay

Gone are the dreams that kept us together

Nothing is left to show that we were once so happy
there

Just an empty tube of toothpaste and a half filled cup
of coffee

Odds and ends of a beautiful love affair

Odds and ends of a beautiful love affair.

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Music Co., Inc, New York, New York.

● **NOBODY BUT YOU BABE**

(As recorded by Clarence Reid/Alston)

C. REID

W. CLARKE

I'm doing my thing with nobody but you baby

I'm doing my thing with nobody but you baby

Now I know a lot of people been tellin' you
this and that

Oh but don't you listen

Cause they don't know where it's at

Whenever you're near me

Just call and I'll be there in a hurry

Girl you don't have to worry

Cause I'm doing my thing with nobody but baby

Cause I'm doing my thing with nobody but you baby

Now I know you get lonely

Baby when I'm not around

And I knew you're thinkin' that I'm out on the town

Your friends are sayin' that I've been untrue

Ah but listen baby

Don't you let that bother you

Cause I'm doing my thing with nobody but you baby

Cause I'm doing my thing with nobody but you baby.

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●SHARE YOUR LOVE WITH ME

(As recorded by Aretha Franklin/Atlantic)

*D. MALONE
AL BRAGGS*

It's an ill wind that blows no good
And it's a sad heart that won't love like it should
Oh how lonesome you must be
And it's ashame that you don't share your love with me.

It's a heartache when love is gone
And it gets even worse if it keeps on
No one is blinder that he won't see
And it's ashame if you don't share your love with me.

You can't help it if she is gone
You must try to forget
You must live on
It's a good thing to love someone
But it's ashame if you don't share your love with me.



●NOTHING TAKES THE PLACE OF YOU

(As recorded by Brook Benton/Cotillion)

TOUSSAINT MCCALL

I'll move your pictures from the wall
And I'll replace them both large and small
And each new day finds me so blue
Nothing takes the place of you.

I read your letters one by one
And I'll still love you when it's all said and done
And oh my darling I'm so blue
Because nothing oh nothing, takes the place of you.

As I write this letter it's raining on my window pane
And I, I feel the need of you because without
you nothing seems the same
So I'll wait till you're home again
But I'm all alone
And oh my darling, I'm so blue
Because nothing, oh nothing takes the place of you.

• I COULD NEVER BE PRESIDENT

(As recorded by Johnnie Taylor/Stax)

HOMER BANKS

BETTY CRUTCHER

RAYMOND JACKSON

If I became President
I know I wouldn't last a day
I run all the country just to suit your taste
I'd bring home all the fellows from over in Viet
Nam
Station them around your door
So the world can't do you no harm
I'd name the state and the city
Honey after you
In spite of your poverty there's no limit to what
I'd do.

I could never be President
As long as I'm loving you
Could never be President
As long as I'm loving you.

Honey I would make you the first lady of the land
Don't you know if these Presidential powers were
in my hands
Congress would veto the best bill I would pass
But you would be till you are the best
I'd make of every downtown street
So your little feet wouldn't get so tired
When you go on a shoppin' spree
Honey to make sure you never, never have a care
I'd open up the door to Fort Knox and tell you to help
yourself
I'd give you a nation and if that didn't seem to do
I'd send up Gemini
Make a claim on the moon for you.

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COUNTRY Section



•THE ENTERTAINER

(As recorded by Ray Griff/Dot)

RAY GRIFF

At the crack of dawn I drag out of my restin' place
Step into the shower and run a razor across my face
Check my bag to see if I've got everything I need
Kiss my sleepin' beauty on the cheek then leave
Well it's dum dada dum dada dum da day
Got some shows to play
A lot of miles away
Yes it's dum dada dum dada dum da day.

I'll be home awhile and then I'll leave again
It's a good thing that our fellow Jack on lead guitar
he's the best there is besides he helps to drive
the car
All the women flock around him but he plays it
straight
Just like me he's got a girl at home who waits
(repeat chorus).

We'll be at Fort Worth tonight then on to Wichita
Two dates in Des Moines and then a week in Canada
Everywhere I go I try to sing a song that will stay
with everybody when I'm gone

(repeat chorus)

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•THE WAYS TO LOVE A MAN

(As recorded by T. Wynette/Epic)

BILLIE SHERRILL

GLEN SUTTON

TAMMY WYNETTE

There are so many ways to love a man and so many
things to understand
And if there ever comes a time you desire to change
your mind
I'll need a way to hold you and I can
Cuz I'll know all the ways to love a man
But there's so many ways to lose a man
Quickly he can slip through your hands
One little thing goes wrong then all at once he's
gone
I'd have no way to hold him like I planned.

It takes more than just one way to love a man
With my hands my heart anything I can find
My child my home my soul and my mind
I'll know that I can hold him
Yes I can if I know all the ways to love a man.
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●SUNSHINE MAN

(As recorded by Rusty Draper/Monument)

RAY PENNINGTON

My job is making people happy and I work real hard
at my trade

Got the whole world for my workshop no time for
sittin' in the shade

I'm the sunshine man

You got a problem I got a plan

When you need a helping hand call on the sunshine
man

Well I'll put the happy back in your laughter

Repair the twinkle in your eye

You'll find that I give real good service and all I
charge is a smile

(repeat chorus)

If you follow my philosophy

Put your worries and your troubles down

It won't take any more effort to smile than it does
to frown

(repeat chorus).

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●THESE FLOWERS

(As recorded by Norma Jean/RCA Victor)

MELVIN NASH

I still remember that cold night in December

The first time I whispered I love you

And the flowers that you gave me told me more than
words could say

I still see them it seems just like today

Then our wedding came the first warm day that
spring

And happiness was ours from that day

The promise in your eyes I begin to understand it
said I love you

Like the flowers in my hand.

Recitation

Yes time has been so good to us that it seems like
a little while ago

When we moved into our first house when he carried
me through the front door

It sure was small but we never complained

I guess the sunshine of our love must have kept out
all the rain

Yes all these precious memories mean more than
words could ever say

As I lay these flowers on your grave today.

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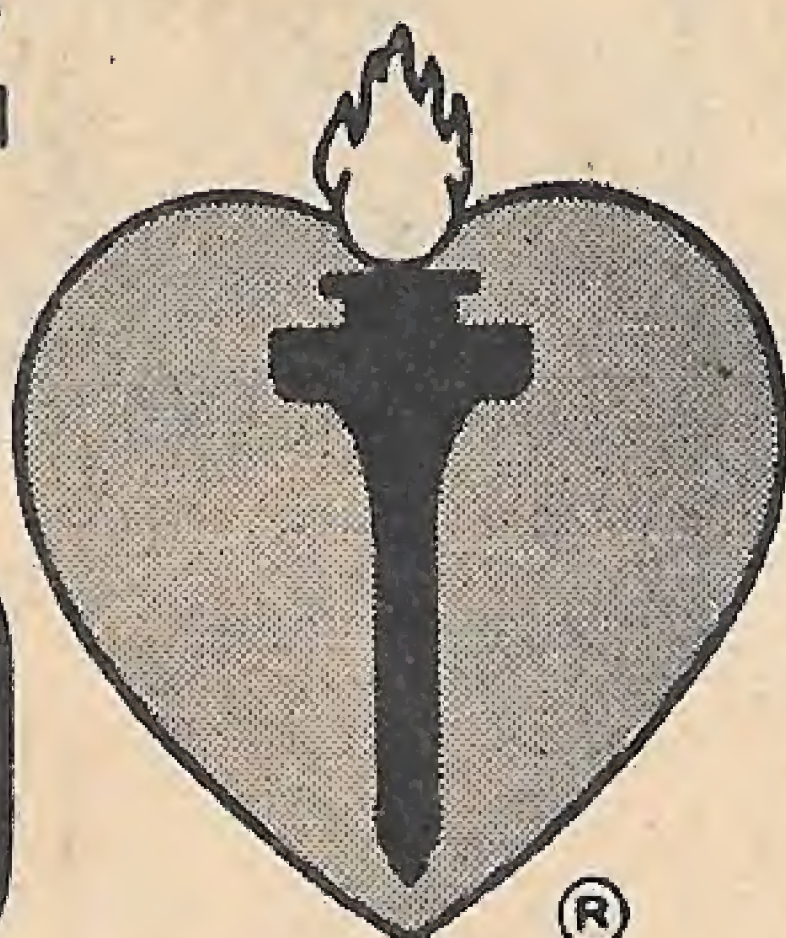
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•GEORGE (AND THE NORTH WOODS)

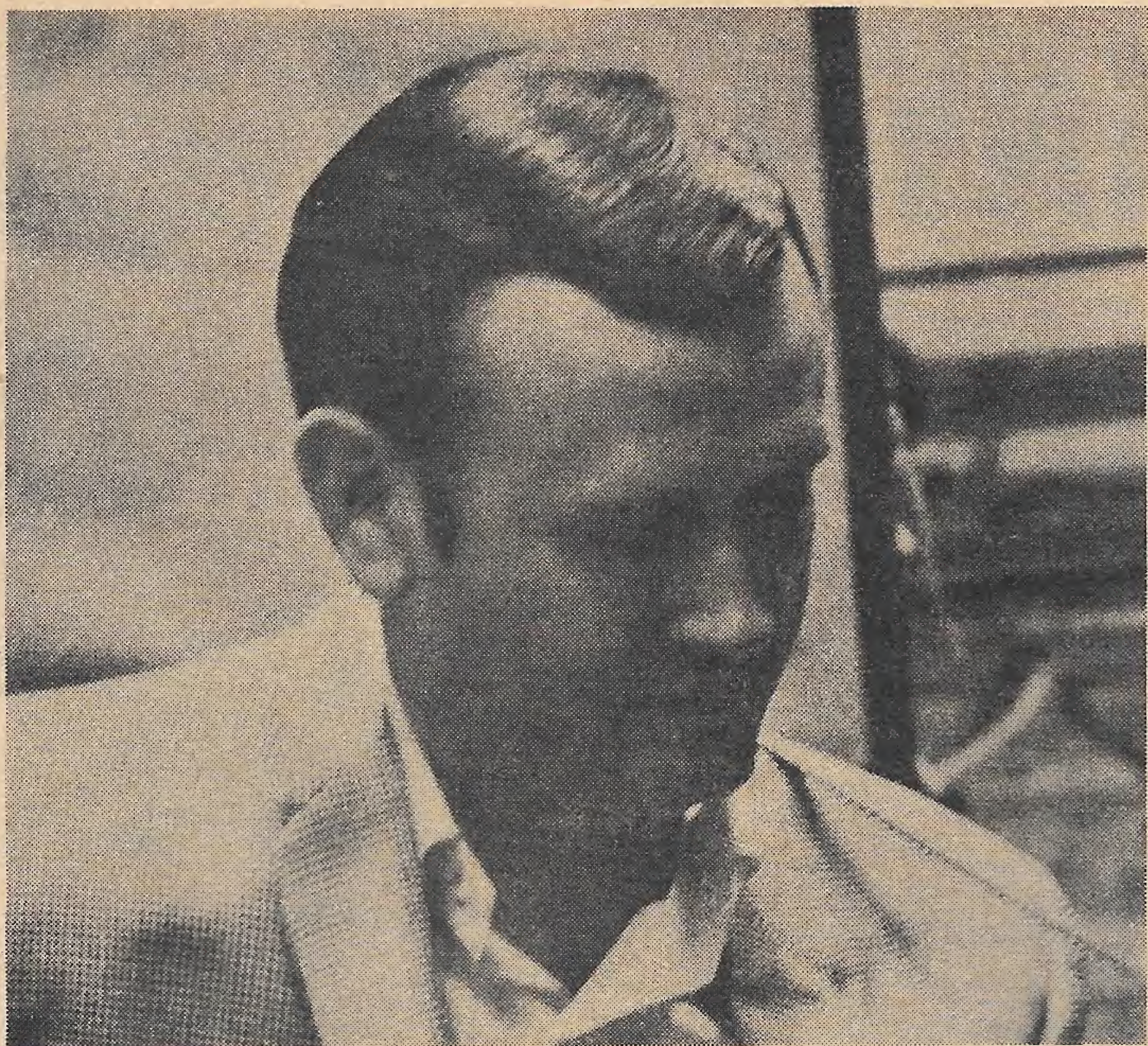
(As recorded by Dave Dudley/Mercury)

T. T. HALL

George I was just a lying here thinking
I'm blind what if I was all alone
Old timer if you weren't here to guide me
I'd be lost and they'd never find my bones
I just came here to the North woods for some thinking
A man just gotta rest once in a while
And I'm really glad you're still around to guide me
It seems to me we walked a hundred miles
You know how much I've always liked this cabin
It's quiet and I get a chance to think
I just can't figure things out in that city
The bars are there and you know how I drink
You know George I made a fortune in the big town
My name is on the city limit sign
And then fate layed her heavy hand upon me and
brought the accident that left me blind.

Ol buddy you know how that woman did me
I guess you knew her better than I did
George I guess you knew how much it hurt me
The day the judge gave her our little kids
She said she wouldn't care if I should drop dead
With all that insurance I don't guess she would
Most people think the wilderness is quiet
But just listen to the wolves out in the woods
Well tomorrow when I leave here I'll be different
I'll ride the train when they say all aboard
You spent a lot of time here in the north woods
You are still going with me aren't ya George George
Where are you George George.

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●THREE

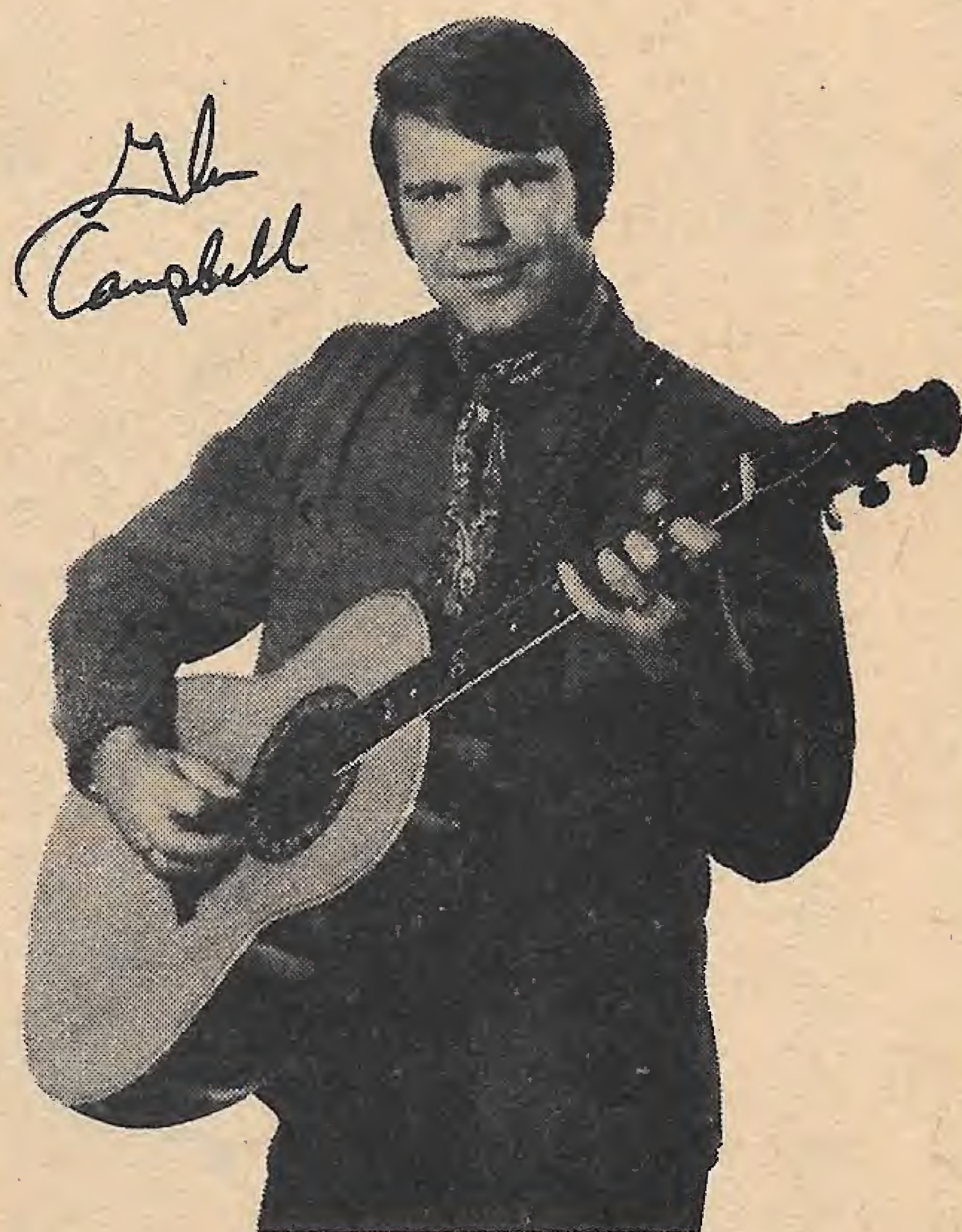
(As recorded by Jimmy Newman/Decca)

TOM T. HALL

The day that we were married
 The people shook my hand
 They said we two were now as one
 And me the lucky man from that day on that's all
 I ever wanted us to be
 Until the day you told me we'd be three
 Then we began the waiting and made our little jokes
 You couldn't look at monkeys and I gave up my
 smokes
 You prophesied he'd be a boy and look a lot like me
 Lord but I was proud that we'd be three
 One night the endless days of waiting all came to an
 end
 You woke me from my restless sleep and said we must
 go in
 The sun won't rise on any day again like that for me
 The day had come when two would soon be three
 I smoked that endless burning chain of bitter
 cigarettes
 I must have walked a thousand miles with fear in
 every step
 Two long days and two long nights and I refused to
 sleep
 And they were losing hope that we'd be three
 The preacher came the doctor came and said I must
 be brave
 I remember saying it was more than I could take
 Now what's the world to do with such a crazy man
 like me
 A lonely one who wanted to be three.

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JOHNNY CASH



COUNTRY STAR OF The MONTH

They come to his concerts with Sears Roebuck catalogs under their arms, *Harvard Law Reviews*, and copies of the *Los Angeles Free Press* and the *East Village Other*. His more than twenty best-selling Columbia albums and his in-person appearances have won him an incredibly large and diversified audience which includes professionals (on both sides of the law), hippie kids, matrons from Connecticut and a cross-section of Europeans, who turned out in such tremendous numbers for one Liverpool concert that all attendance records were broken, including those set by Liverpool's own, The Beatles. He's tough, and tender, and as one critic recently remarked, "On stage, dressed in his usual black vested suit, with a white shirt open at the collar, he generates the radiant energy of a graceful, caged animal." A natural performer

whose deep baritone voice is as at home with hymns as it is with songs of cowboys, and prisons, and outlaws, he has unconsciously and unpretentiously bridged the so-called "generation gap" and has become a legend in the eyes of both country and western and pop audiences. Whether he's on the stage of Nashville's Grand Ole Opry, New York's Carnegie Hall, or California's Folsom Prison, his greeting to his audience is always the same: a simple, and sincere, "Hello, I'm Johnny Cash."

Cash's tremendous success as a performer and actor (he has appeared in many television westerns) prompted the well-known filmmakers Arthur and Evelyn Baron to make him the subject of a full-length film. Cameras in hand, the Barons traveled with Cash for many months, following him on stage at Nashville's Grand



Ole Opry, to Sioux Reservation on South Dakota, to Canada, where he appeared before cheering audiences, and to his home in Hendersonville, Tennessee.

Since his signing with Columbia in 1958, Cash has won three Gold Records, each signifying sales in excess of one million dollars, for his albums, "Ring Of Fire," "I Walk The Line" and "Folsom Prison." His Columbia singles have also been tremendously successful. His initial single for Columbia, "Don't Take Your Guns To Town," passed the half-million mark and won Johnny a Gold Guitar award, as did his hits "All Over Again," "I Got Stripes" and "Ring Of Fire." His recent Columbia singles, "Folsom Prison Blues" and "Daddy Sang Bass," have both captured the No. 1 spot on the national country best-selling charts and have anchored prominent positions on the national best-selling pop charts as well, thus attesting to Cash's diversified audience.

Born on a farm near Kingsland, Arkansas ("just a wide place in



the road"), Johnny grew up with hard work and singing. He remembers singing hymns with his family almost constantly while doing chores on the farm. By the time he was twelve, he was writing his own songs. During his high school years, he sang on radio station KLCN in Blytheville, Arkansas. At twenty-two, Johnny enlisted in the Air Force, following his discharge, he worked as an appliance salesman in Memphis until he met Luther Perkins, who played guitar, and Marshall Grant, who played bass. They immediately began getting together every night at home, diligently rehearsing although no professional career was in sight.

Finally, Johnny and his "Tennessee Two" gathered enough courage to approach Sam Phillips of Sun Records for an audition. His voice shaking with fright, he began to sing. When he got to a song of his own called "Hey Porter," Phillips stood up, turned on the recording equipment and asked Johnny to do it again. In that one take, the first side of the first Cash record was made. Everyone was at a loss for the other side, which Phillips felt should be a love song, so Johnny went home that night and wrote a weeper titled "Cry, Cry, Cry." He was subsequently signed to a contract. Leaving Phillips' office, he walked onto the street with fifteen cents in his pocket. He gave the fifteen cents to a beggar, got into his car, and just as he arrived home, ran out of gas.

Then the Johnny Cash story turned rosy. "Cry, Cry, Cry" sold over 100,000 copies in the South alone. "I Walk The Line," "Ring Of Fire," and "Don't Take Your Guns To Town"--every record became a hit. Composing, too, was easy. "I write songs anywhere--in the back of a car, in hotel rooms, on planes," Johnny says. Although he "writes" so successfully, he cannot read a note of music. He composes songs in his head and plays them enough times for the boys to learn them. The method apparently works, for the success of his songs has been phenomenal.

In spite of his great success, Johnny Cash still considers himself a country boy, and he maintains a home in Hendersonville, Tennessee, because he "has to get out of the city."

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● SWISS COTTAGE PLACE

(As recorded by J. Wallace/Liberty)

MICKEY NEWBURY

I turned down the covers on a bed
Where two lovers have found reason to face each
new day in a room full of memories
In a house built for love on a street down in Swiss
Cottage Place
And my mind just surrenders as all the remembers
come to steal each moment away, yesterday's gone
And where I stand here alone it's a hollow ringing
place called today
Last night I watched baby as she was boarding a

grey hound bus back to St. Lou.

I couldn't let her know I knew
Only she was leaving not after all we been through
Slipping my coat from my shoulders
I said hun, it may be cold in St. Lou
And the look in her eye grew suddenly sad
And I knew that she knew I knew so my mind
just surrenders
As all the remembers come stealing the moments
away
And this room full of memories in this house built
for love on the street down in Swiss Cottage Place.

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● STEPCCHILD

(As recorded by Billie J. Spears/Capitol)

DALLAS FRAZIER

Stepchild you've had a hard way to go
How come your daddy run away your mamma never
did know
All you remember is becoming a step son to your
mamma's new man
And you got acquainted with the back of his hand
Stepchild you say the man had a son
The son called him Daddy but he told you to call
him John
You say the legs and the breast of the chicken was

gone when the platter come around your way
And you had to chop cotton while your step brother
played.

Stepchild when you were born your right foot was
turned left with your left
And mercy had a way of taking off and leaving
you by yourself
Stepchild muddy water got in your well
Stepchild how come you're laughing that way
After doing the deed that you've done you better
learn how to pray
And you came close to getting away
But they caught you plantin' garlic on your step
daddy's grave.

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●CRYING AT THE MIRROR

(As recorded by Bobby Braddock/MGM)

BOBBY BRADDOCK

Your love is like a train movin' out across the plain
from town to town

Your heart just grabs at love, love you soon get tired
of and kick around

You want the perfect love, but someday you'll wish
that any of us were here

When you're fightin' those crow's feet under your
eyes, scrubbin' your hair with dye, CRYING AT
THE MIRROR,

I thought we were in love, but it seems, you got
enough of it in a hurry

One day your heart's aflame, next day the fire grows
tame, but I won't worry

Someday you'll look around, but the least of these
that you turned down won't be here

When you're fightin' those crow's feet under your eyes,
scrubbin' your hair with dye, CRYING AT THE
MIRROR.

A tiny bit each day your youth will fade away into
the past

Then lines will fill your face, a cackle will replace
your gentle laugh

You'll realize your mistake, too late, too lonely you
will wake up some year

When you're fightin' those crow's feet under your
eyes, scrubbin' your hair with dye, cryin' at the
mirror.

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•TENNESSEE HOUND DOG

(As recorded by Osborne Bros./Decca)

BOUDLEAUX BRYANT

FELICE BRYANT

He looks like skin on a bone pile
A cat wouldn't give him a glance
But when he stretches his long legs out
A fox ain't got a chance
Tennessee hound dog Tennessee hound dog.

Sad faced mooneyed creature
His ears hang down to his knees
The she hounds call him a has been

An old aged home for fleas
Tennessee hound dog Tennessee hound dog.

But when he gets a certain kind of look on his face
The she hounds run for a hiding place
Cuz when he takes a notion
All the girl dogs know
He's a dynamite up tite outa sight back yard romeo.

He looks like ugly warmed over some dog lovers have
said that

But he's got more sense in the end of his nose
Than they've got in their head
Tennessee hound dog Tennessee hound dog.

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• I WILL ALWAYS

(As recorded by Don Gibson/RCA)

DON GIBSON

Loving you I WILL ALWAYS
Missing you I WILL ALWAYS
Remem'bring you I WILL ALWAYS
And nothing can stop my loving you
Times will come and go
Mem'ries won't grow old
Happiness I know I've found with you
Loving you.

Missing you I WILL ALWAYS
Needing you I WILL ALWAYS
Remem'bring you I WILL ALWAYS
And nothing can stop my loving you
Times will come and go
Mem'ries won't grow old
Happiness I know I've found with you
Loving you.

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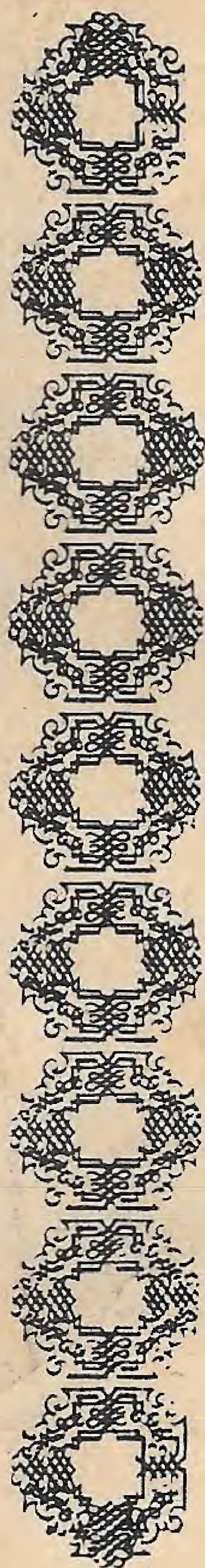
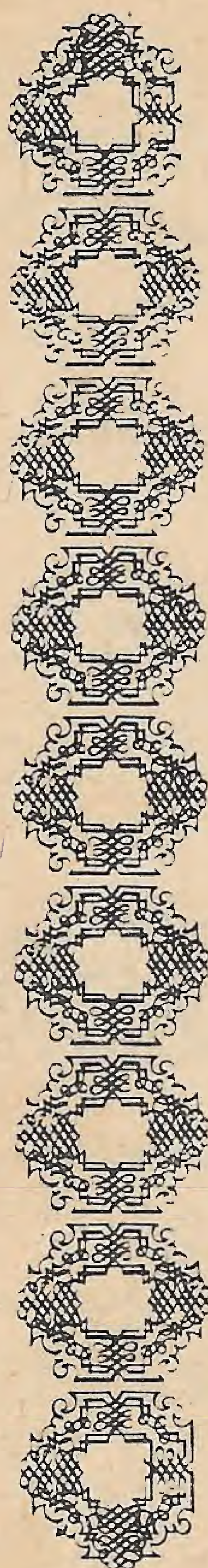
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●PAULINE

(As recorded by Jack Barlow/Dot)

DON WAYNE

The paper said she'd been arrested six hundred times
She died on the streets while her hands clutched
a bottle of wine

Her home was no where just anywhere she lay her
head

I stared at her picture and cried at the words that
I read

And I still remember the warm, tender love of Pauline
As I lie beside her and listen to her fondest dream

Just a little white house in the valley so pretty and
green

And I was a part of the dreams in the heart of
Pauline.

Her last name was unknown but she was well known
as Pauline

The streets were her living but strong drink had ham-
pered her means

Just a drunken old woman a lost lonely soul in the
world

But I loved her when she was hardly much more
than a girl

But I still remember the warm tender love of Pauline

I still recall how she'd hold me and rock me and sing

So I'll go claim the body of the woman they know
as Pauline

And bury her high on a hillside so grassy and green
Overlooking my home that's a lot like the one in
her dream.

I loved her dearly and I'm sure she worshipped me
Then someone called me a bad name that began with
a "b"

I ran to her crying and she hold me close to her breast
I said, "Am I mama?" and the teardrops that fell
answered yes

Then she began seeking the comforts of whiskey and
gin

She started having much more than her share of men
friends

One day I cursed her while she nursed her bottle of
wine

I said I hate you Pauline you're no mother of mine
But I still remember the warm tender love of Pauline
I still recall how she'd hold me and rock me and sing

So I'll go claim the body of the woman they know as
Pauline

And bury her high on a hillside so grassy and green
Overlooking my home that's a lot like the one in her
dream.

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●THESE LONELY HANDS OF MINE

(As recorded by Mel Tillis and the Statesiders/Kapp)

LAMAR MORRIS

CHARLES NORRELL

Any girl who hangs out in a honky tonk
Who smokes my cigarettes and drinks my wine
Some call her a bad girl but to me she means the world
Cuz she's holding these lonely hands of mine
She listens while I cry on her shoulder
She runs her slender fingers through my hair
Other men may hold her tight but like now tonight
She's holding these lonely hands of mine
She's holding the hands that once held you so tight.

She smiles each time I call her by name
She listens to my same sad story every night
She says I'm right and she gives you the blame
Little girl who hangs out in a honky tonk
Who smokes my cigarettes and drinks my wine
Some call her a bad girl but to me she means the world
Cuz she's holding these lonely hands of mine
Holding these lonely hands of mine.

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●BETTER HOMES AND GARDENS

(As recorded by Billy Walker/Monument)

BOBBY RUSSELL

You say you're tired of her
And you found a faster life
You're having trouble going home to her when you
get out of work
At night you say you're dining out with friends
won't be in till late
While she sits at home with the children you fathered
and tolerates
Now wasn't that the same little gal you swore a
while back
You'd spend your whole life through
Shortly after that didn't she hang it up for life to
marry you
Hey are you afraid that the boys in the office will
no longer call you stud
Well secretary's and alligator shoes got in your blood
Better mind your better homes and gardens and take
the kids out too
And take her home some candy and say baby I love
you

Now I'm not saying that she'll forgive or even make
amends

But your 'bout half smart and you better start and
that might just get ya back in.

Have you heard that that door swings both ways my
friend

She can be just as gone

The best deal you ever had you ever had ever had
is waiting right there at home

You say your getting caught up early your cheated
out of life

Well you also said that you'd be a millionaire by the
time you're 25

Didn't make it better mind your better homes and
gardens take the kids to the zoo spend the day with
the PTA she might think that's cool

I'm not saying that she'll forgive and let you right
back in her world

She ain't gonna flip but you've got it licked if she
smiles cuz she's a good ole girl

Better mind your better homes
and gardens take the kids out too.

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HOMECOMING

(As recorded by Tom T. Hall/Mercury)

TOM T. HALL

I guess I should have written Dad
To let you know that I was coming home
But I have been gone so many years
I didn't realize you had a phone
Saw your cattle coming in and boy they're looking
mighty fat and slick
I saw Fred at the service station
Told me that his wife was awful sick
You heard my record on the radio
Oh well it's just another song
I've got a hit record it will be out on the market
before too long
Oh I got this ring in Mexico and no it didn't cost me
quite a bunch
When your in the business that I'm in the people call
it putting up a front.

I know I've lost a little weight and I guess I'm looking
kind of pale
If you didn't know me better Dad
You think I just got out of jail
No we don't ever call them beer joints
Night clubs are the places where I work

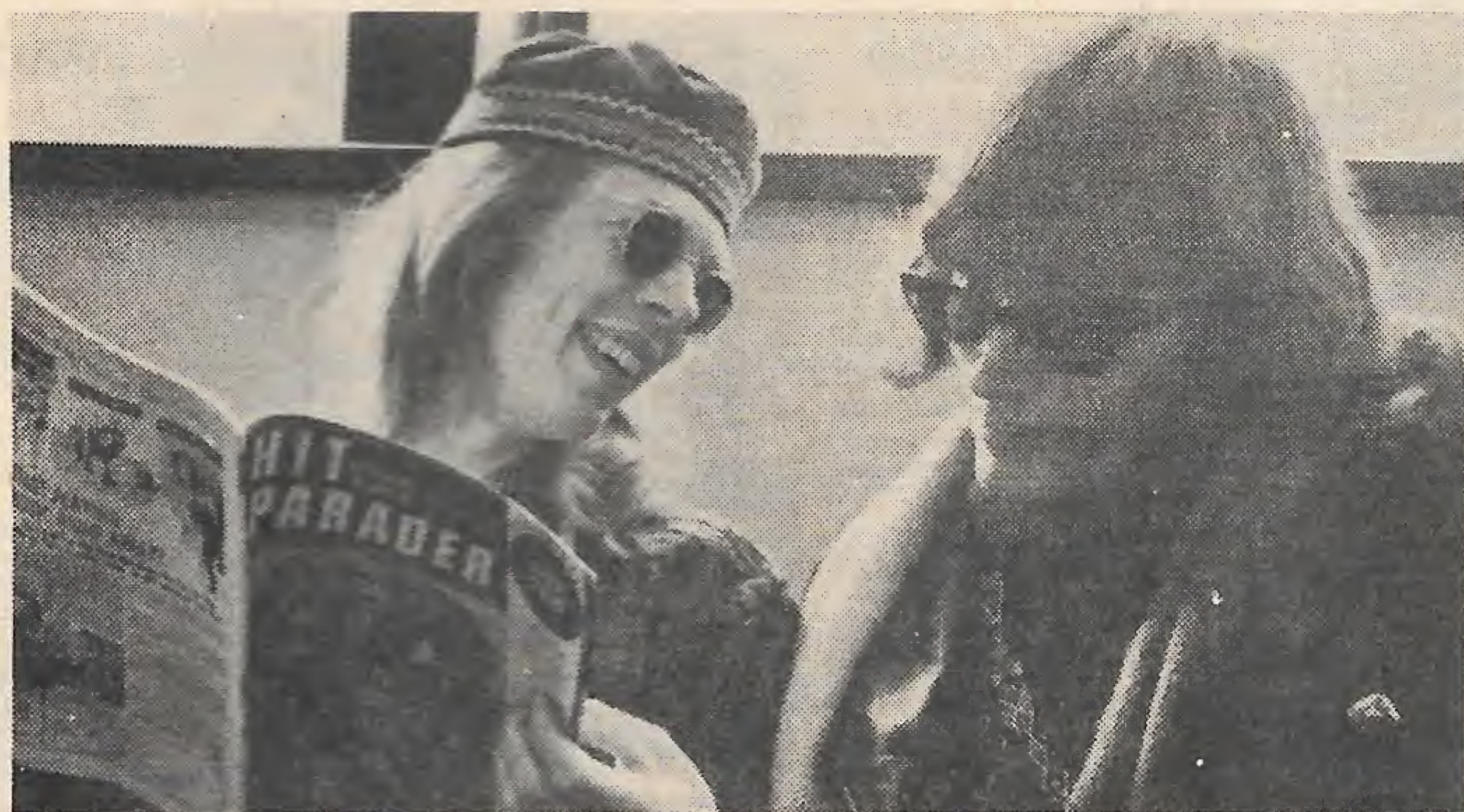
You meet a lot of people there but no there ain't
no chance of getting hurt

I'm sorry that I couldn't be here with you all
When momma passed away I was on this tour and
when they came and told me it was just too late
I drove by her grave to see her boy that really is a
pretty stone
I'm glad that Fred and Jan are here
It's better than you being here alone I know your
gonna ask me who the lady is who's sleeping in
the car
That's just a girl who works for me and man she plays
a pretty mean guitar.

We worked in San Antone last night
She didn't even have the time to dress
She drove me down from Nashville and to tell the
truth I guess she needs the rest
Well Dad I gotta go we got a chance to work in
Cartersville tonight
Let me take your number down I'll call you and I
promise you I'll write
Now you be good and don't be chasing all those pretty
women that you know
And by the way if you see Barbara Walker tell her
that I said hello.

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| 5. Pretty Flamingo | 14. Daydream |
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